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THE

HARMONICON.

1829.

PART THE FIRST,

CONTAINING

ESSAYS, CRITICISMS, BIOGRAPHY, FOREIGN REPORTS,

AND

MISCELLANEOUS CORRESPONDENCE.

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ESSAYS, CRITICISMS, AND MISCELLANIES.

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THE

HARMONICON.

NEW SERIES.

MEMOIR OF MATTHEW LOCK.

[*Chiefly extracted from the Histories of* Hawkins *and* Burney.]

Matthew Lock was a native of Exeter, and a chorister in the cathedral of that city, where he was initiated in music by William Wake, the organist. He afterwards received instructions from Edward Gibbons, and very early in life attained a considerable degree of eminence in his profession. We learn from the continuation of Baker's *Chronicle*, that he was employed to compose the music for the public entry of Charles II. at the restoration, and not long afterwards we find him appointed composer in ordinary to that monarch.

His first publication appeared in 1657, during the interregnum, under the title of *A Little Consort of three Parts, for Viols or Violins*, consisting of pavans, ayres, corants, and sarabands, the first twenty of which are for two trebles and a bass.

Some of his compositions also appear in the second part of John Playford's Continuation of Hilton's *Catch that catch can*, published in 1667. In the second part of this work, which consists of "Dialogues, Glees, Ayres, and Ballads, of two, three, and four voices," we find one of the most pleasing of Lock's compositions,—*Ne'er trouble thyself about Times or their Turnings*, a glee for three voices*.

Lock may be considered as the first composer who attempted dramatic music for the English stage, if we except the masques performed at court, and at the houses of the nobility, in the time of Charles I., and during the reign of Charles II. When musical dramas were first attempted,—which Dryden styles "heroic plays" and "dramatic operas,"—Lock was employed to set the greater part of them. *Circe*, written by Sir W. Davenant, was composed by Banister, but the *semi-operas*, as they were called, were set by Lock. The first of these, the *Tempest*, was given to the public early in 1673; and in the same year, *Psyche*. This last was a close imitation of a musical drama written in French by Moliere, and set by Lully, in 1672, in the manner of the Italian operas, by which Cardinal Mazarine amused Louis XIV. during his minority. The music of *Psyche*, as performed in London, was not printed till 1675, when it appeared with the following title: "The English Opera; or the Vocal Music in *Psyche*, with the Instrumental therein intermixed. To which is adjoined, the Instrumental Music in the *Tempest*. By Matthew Lock, Composer in Ordinary to his Majesty, and Organist to the Queen." This publication is dedicated to James, Duke of Monmouth.

There is a preface of some length by the composer, which, like his music, is rough and nervous, exactly corresponding to the idea which one is led to form of his private character by the sight of his portrait in the music-school at Oxford. It is written with that petulance which seems to have been natural to him, and which probably gave birth to the many quarrels in which he was involved. He begins with a complaint of the tendency of his brother musicians "to peck and carp at other men's conceptions, how mean soever may be their own. And expecting to fall under the lash of some soft-headed or hard-hearted composer,"—he sets about removing "the few blocks at which they may take occasion to stumble," with a degree of indignation that implies an irascible spirit under no great degree of governance. The first objection which he anticipates as likely to be made, is to the term *opera*; to this he answers, that it is a word borrowed from the Italian, and distinguishes such a kind of drama from the comedies, which, after a plan is laid, are spoken *extempore*; whereas this is not only designed, but written with art and industry, and afterwards set to suitable music. He goes on to state that in this idea he has produced the following compositions, which, for the most part, are "in their nature soft, easy, and, as far as his abilities could reach, agreeable to the design of the poet. For in them there is ballad to single airs, counterpoint, recitative, fugue, canon, and chromatic music; which variety, without vanity be it said, was never in court or theatre, till now, presented in this nation." He confesses, however, that something had been attempted before in this way of composition, but more by himself than by any other; and he adds, "that the author of the drama, prudently considering that though Italy was and is the great academy of the world for music and this species of entertainment, yet as this piece was to be performed in England, which is entitled to no such praise, he mixed it with interlocutions, as more proper to our genius."

Here we have a short history of those early attempts at dramatic music on our stage, in which, as in the most successful representations of the kind in later times, the chief part of the dialogue was *spoken*, and recitative, or *musical declamation*, which seems to be the true criterion and characteristic of Italian operas, but seldom used, unless to introduce some particular airs and choruses.

The music appears to have been composed upon the model of Lully. The melody is neither recitative nor air, but partaking of both, with a change of measure as frequent as in any of the old serious French operas. Lock's genius would have enabled him to surpass his model, or to cast his compositions in a mould of his own; but such was

* See music of the present Number.

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the passion of Charles II., and consequently his court, for every thing French, that, in all probability, Lock was instructed to imitate Cambert and Lully *. That he might confidently have depended on his own resources, without seeking any foreign aid, is abundantly evinced by his music in *Macbeth*. This, when produced in 1674, was more smooth and airy than anything of the time, and its beauties are unchanged, after the lapse of a century and a half.

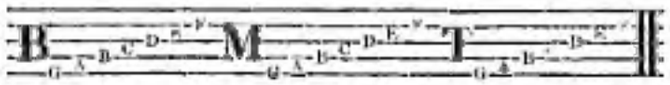
In his third introductory music to the *Tempest*, which is called a *curtain tune*, probably from the curtain being first drawn up during the performance of this species of overture, he has, for the *first* time, introduced the use of the *crescendo*, *diminuendo*, and *lentando*, under the words "louder by degrees,"—"soft and slow by degrees." No other instruments are mentioned in the score of his opera of *Psyche* †, than violins for the ritornels: and yet so slow was the progress of that instrument during the last century, that in a general catalogue of music, dated 1701, scarcely any compositions appear to have been printed for its use.

Evidence has already been given that Lock was a man of an irascible disposition, but he was sometimes unavoidably involved in many broils and disputes, one of which was his quarrel with the gentlemen of the chapel royal, early in Charles the Second's reign. Being composer in ordinary to the king, he produced for the chapel royal a morning service, in which he set the prayer after each of the ten commandments, to different music from that to which the singers had been long accustomed. This was considered as an unpardonable innovation, insomuch that, on the first day of April, 1666, the king being present, a disturbance was raised, and its performance was for some time impeded. To convince the public that this did not arise from any fault in the composition, Lock thought it necessary to print the whole; and it accordingly appeared in score, on a single sheet ‡, under the title, "Modern Church-music pre-accused, censured, and obstructed in its Performance before his Majesty, April 1, 1666; vindicated by the Author, Matthew Lock, Composer in Ordinary to his Majesty §."

The following, however, is a clear proof of his quarrelsome disposition and obstinacy:—

In 1672, a clever book was published, entitled, "An Essay to the Advancement of Music, by casting away the Perplexity of different Cliffs, and uniting all sorts of Music, Lutes, Viols, Violins, Organs, Harpsichord, Voice, &c. in One Universal Character, by Thomas Salmon, A. M., of Trinity College, Oxford."

The author's plan was to reject the eight or nine clefs then in use, and express the whole scale of sounds, on the five lines and spaces in the following simple manner.—



G, in every part of the scale, being on the first line, A on the first space, B on the second line, &c.; the letters signifying Base, Mean, and Treble ||.

This ingenious proposal, which betrays nothing either absurd or impracticable, could not escape the acrimony of Lock, who, in a pamphlet entitled "Observations on a late Book, called an Essay, &c.," treated it not only with contempt, but with obloquy and unbridled abuse. Salmon answered it in "A Vindication of an Essay to the Advancement of Music, from Mr. Lock's Observations ¶."

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* Cambert was organist of the church of St. Honoré in Paris, and the first French musician who attempted to set an opera. Having quitted France in chagrin, on account of being deprived of the management of the opera, which was conferred by Louis XIV. upon Lully, he came to London, and was appointed master of the band to Charles II. His opera of *Pomone* seems to have been performed at court in its original language. After this his *Ariadne, or the Marriage of Bacchus*, translated into English, "was presented by the Academy of Music, at the Theatre Royal, in Covent-Garden, 1674, by the gentlemen of the Academy of Music." It is said in Elsinville's *Histoire de Musique*, that Cambert, who died in London in 1677, broke his heart on account of the bad success of his works in England.

† We learn from Downes, the prompter, that the scenery, dresses, machinery, and other decorations of this opera, cost upwards of 800*l.*; a very considerable sum for that period.

‡ This rare and curious paper may be seen in Hawkins's illustrated copy of his "History" (Vol. iv. p. 418), which is in the British Museum.

§ It is prefaced as follows:—

"He is a slender observer of human action, who finds not pride generally accompanied with ignorance and malice, what habit soever it wears. In my case, zeal was its vizor, and innovation the crime. The fact—changing the custom of the church, by varying that which was ever sung in one tune, and occasioning confusion in the service by ill performance.

"As to the latter part of the charge, I must confess I have been none of the fortunatest that way; but, whether upon design or ignorance of some of the performers, it so happened, I shall neither examine nor judge (they are of age to understand the value of their own reputation, and whom they serve); nor is it my business to find eyes, ears, or honesty for any, or answer for other men's faults: but, that such defects should take their rise from the difficulty or novelty of the composition, I utterly deny; the whole being a kind of counterpoint, and no one change from the beginning to the end, but what naturally flows from and returns to its proper centre—the key. And for the former, the contrary is so notoriously manifest, that all relating to the church know, that that part of the liturgy assigned for music was never but variously composed by all that undertook it: witness the excellent compositions of Mr. Tallis, Byrd, Gibbons, and others, their and our contemporaries, on the *Te Deum*, Commandments, *Preces*, *Magnificat*, &c., in use to this day, both in his majesty's chapel, and the cathedrals in this nation. And to speak rationally, should it be otherwise, art would be no more art, composers useless, and science poisoned for destruction. If, therefore, in imitation of them, I have, according to art and the nature of the words, contrived and varied this little composition, and, as to the true manner of speaking, conducted it in the midway between the two extremes of gravity and levity, I hope I may, without ostentation, affirm myself guiltless, and retort the crime from whence it came—*Æsop's manger*.

"And here might I fairly take notice of a thing lately crawled into the world, under the notion of composition, which, in the height of its performance, is both out of time, out of tune, and yet all to the same tune, had I the itch of retaliation; but since the accuser has been pleased to pass a public censure on the tender of my duty, I shall only at present take the freedom (though it was never intended for a public view) in this manner to expose it; that all capable of judging may see there is neither heresy nor schism, nor any thing of difficulty as to performance, either in the matter or form of it. In fine, this vindication offers at no more than desiring those to be judges in science, who are ignorant of its principles."

|| Several French writers on music have done Salmon the honour of approving his plan, so far as to wish to make it their own, and to pass for its inventors. But though the plan for abolishing the clef has been recommended by subsequent French writers, the plagiarists seem never to have been detected. Indeed, the French have frequently disputed among themselves the invention. In January, 1766, a proposal for adopting the single clef, as a new discovery, was published in the *Journal de Paris*; and Gretry, in his *Essais sur la Musique*, is a strong advocate for such a reform. See also, on this subject, Mathematicos, vol. iv. page 47.

¶ To the reader who is curious to see a specimen of the tone and temper in which this controversy was carried on, we present a few extracts:—

Lock thus opens the fire.

"To my worthy friends and fellow-servants, the Gentlemen of His Majesty's public and private music, and all other approved professors and understanders of that science.

"Gentlemen, the abusiveness not excellency of the pretended *Universal Character*, gave me occasion of presenting you with these remarks, wherein I have endeavoured to manifest the falsity, insignificancy, contradiction, and, in some parts, impossibility of its author's proposals. But one I promised, I will tell you a tale. "Once

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The musical world is indebted to Lock for the first rules ever published in this kingdom for thorough-bass, in a book entitled *Melothesia*, London, 1673, oblong quarto.—It is dedicated to Roger L'Estrange, Esq., afterwards Sir R. L'Estrange, himself a good judge, and of an ancient Norfolk family, which always cultivated and encouraged music in an eminent degree. This publication, besides the rules for accompaniment, contains lessons for the harpsichord and organ, by himself and other masters.

Lock was also the author of several songs published in "The Theater of Music," "The Treasury of Music," and other collections of that period. In "The Theater of Music" is a dialogue, or duet, "When death shall part us from these Kids," which, with Dr. Blow's "Go, perjured Man," was ranked among the best vocal compositions of the time.

The music in *Macbeth* is, however, his masterpiece; a composition of which Dr. Burney observes, that its "rude and wild excellence cannot be surpassed,"—though the epithets "rude and wild" are woefully misapplied.

It is presumed that when Lock was appointed composer in ordinary to the King, he was professionally a member of the church of England; but towards the latter part of his life he became a Roman Catholic, and was appointed organist to Queen Catharine of Portugal, the consort of Charles II.* He died in the year 1667.

Though all the productions now generally known of the composer are of the secular kind, there are extant several of his works for the church, which are evidences of his skill in sacred music. Amongst these may be mentioned the two anthems, "Not unto us, O Lord," and "Turn thy face from my sins:" likewise one for five voices, "Lord! let me know my end," inserted by Dr. Boyce in his excellent *Collection of Cathedral Music*.

The professional character of Lock is thus summed up by Dr. Burney, in a single sentence:—"He was the first who furnished our stage with music in which a spark of genius is discoverable; and who, indeed, was the best secular composer our country could boast, till the time of Purcell."—But this is cold and inadequate praise. The

---

"Once upon a time, when I was a schoolboy, had got a smattering of the Syntax, could sing my part, put three or four parts together in music, and play a voluntary and service on the organ (perhaps well enough for the time), I began to admire my own excellency, despise others, and (Lucifer-like) thought on nothing but setting up for myself; not doubting but fame and fortune would attend those so suddenly acquired accomplishments, which they (silly fellows) had been so long groping after to so little purpose. But here my good genius put a stop to my career, and (with a *worst thou a man wise in his own eyes?—there is more hope of a fool than of him,*) prevented the publication of my folly; that, by longer study and experience, I might become sensible of the vanity and impudency of it. And truly, when I began to write *mem*, and had conversed in the world, it proved so; for, notwithstanding the fair progress I had made, I found it was but at the beginning of my journey; which, the more seriously I reflected on it, the closer it obliged me to proceed cautiously, and not judge of any thing I was not certain I knew.

"Gentlemen, you have the privilege to make what application you please of this to the great Universal Emyer .... His telling me that a beginner may learn as well his way as ours, is as much to the purpose, as if in teaching one to read, I should persuade him that A signified blockhead; or a mother sooner teach her child to go on all-fours, rather than upright, because a puppy, commonly his first play-fellow, gave him the example .....

"The viol, he seems, most knight-errantly, to take for a distressed lady, and to fight for her relief; but instead of accomplishing it, (O misfortune in so great an adventure!) he has both pinioned and fettered her; for where the old tuning gives her the fair liberty of all sorts of keys, in all kinds of music, he confines her to one that can hardly do either, saving such lean stuff as *Fortune my Foe*, or, *John, come kiss me now*, which is enough to make a healthy man sick, and a rational one mad. . .

"The organ and harpsichord fall next under his lash. Them, for the enhancement of his humble T, he has left emptier than *three blue beans in a blown bladder*; not so much as allowing them the privilege of a poor Welch harp, without the hopping and skipping of his servant T M T, upon all occasions.

"His dear empress, the lute, brings up the rear of his examples, but with the like success *(poor dumb thing!)* as the rest; for, at first dash (as a true friend to confusion), he sets her at defiance with her sister instruments, by buzzing her in the head that she is supreme; which is as absolute a *Tale of a Tub* as ever wanted bottom or truth. . .

"If I have used too much gall in these lines, it is only to let him know that I can write with his own ink, and that I intend to vindicate the old scale till I meet with a better, as long as I am capable of subscribing myself

"*From my lodgings near the Savoy, April* 11, 1672. "Your servant, "M. LOCK."

To this Mr. Salmon replies in a corresponding strain of bitterness and invective:—

"Moorfields, or the Bear-garden, is an entertainment only for the rabble; and should I spend my time in wrangling, scratching, and pulling by the hair, the reader would have good reason to think himself but rudely treated; but lest he should grow drowsy, he will allow me to be pleasant upon this subject. "He

"Do but turn over the leaf, p. 2, and you will find me indebted to the *Observer* for a tale, and indeed, Sir, I was never so indebted to any man in my life; for he has described himself to be an arrant fool, out of goodwill to prevent all venturesome young men from being like him. There he stands, like a frightful scare-crow stuffed with straw, and furnished with an old hat and a muckinger, holding forth his arms; *See here, young man; when I was a schoolboy, &c., then was I, Lucifer-like &c.*, which is the same as to say that he was proud and as false as the devil. One would long to be acquainted with the *Observer*, in order to know what kind of man such an ill-begun boy has made.

"Sir, I must inform you that our *Observer* has two excellent eyes: one, to see such things with as nobody else can see; and one, not to see those things which every body else can see. With the latter he can look upon a printed page, and see nothing but a piece of clean white paper; to the former, the letters will appear so double, that he cannot read a word. With the negative eyes he reads the first pages of my "Essay," and blinks them into confusion; but this non-seeing eye being closed, he opens the other, which is his left, and which looks something squint, and with this he sees such visions as never appeared.

"Next comes Madam Viol; for our *Observer* will needs have her a distressed lady, and professes himself able to play nothing but *John, come kiss me now*; and, if she turn away her head, *Fortune my Foe*. For my part, I cannot help his inclinations; if he should fall in love with *the top of a bed-post*, 'tis nothing to me. But though he is not able to enlarge his captivated fancy above these two amorous airs, I know many persons of good repute that play excellent suits of lessons, according to this very same ridiculous, sickly tuning, as he is pleased to term it.....

"Truly his book is nothing but shreds and patches, which being stitched together with blue thread, looks like a tailor's apron, or a fool's coat. There is no question, that a man of ordinary capacity might so improve himself in one week's time at Billingsgate, as to answer sufficiently his most substantial objections; though really some of his book is so dirty, that a decent man would be afraid to touch it with a pair of tongs."

Is it possible, one is tempted to exclaim, that all this ill-blood could have been generated by an ingenious attempt to improve music!

* The Queen was permitted the exercise of her religion, and had a chapel in which mass was celebrated, with an organ, and something like a choir. After the death of Charles, she had an ecclesiastical establishment in Somerset House, of which the following list is given in Chamberlayne's "Present State of England, 1694."

Cardinal Howard of Norfolk . . .	*Lord Almoner.*
Mr. Paulo de Almeyda	*Almoners.*
Mr. Emanuel Diaz	
Father Christopher de Rosario . .	*Confessor.*
Father Huddlestone	*Chaplains.*
Father Michael Ferreyra	
Three Portuguese Franciscans, called	*Arrabidos.*
And a Lay-brother.	
Mr. James Martin	*Chapel Boys.*
Mr. Nicholas Kennedy	
Mr. William Hollyman	
Mr. John Baptista Draghi	*Organist.*
Mr. Timothy de Faria	*Fergers.*
Mr. James Read	
Mr. Anthony Fernandez	

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ON THE PNEUMATIC ORGAN OF THE ANCIENTS

lengths by which the six escapes in sounding the instrument In the figure given by Bianchini, a single pipe pierced

[illegible]

[illegible]

[illegible]

true, that in the 8th Book of his *Harmonia Universalis*, p. 387 Mersennus informs us that the antiquary Naudé had sent him the figure of a *portif* or small organ, found on one of the basso-relievos of the Villa-Mattei, at Rome, where a woman is seen playing upon a key-board, while a man, stationed behind the instrument, is supplying wind with a pair of bellows, similar to those at present in common use. The work of Mersennus has not an engraving of this basso-relievo, but it was found among the papers of Hoym, editor of the *Tesoro-Britannico delle Medaglie antiche*. Hawkins has given a copy of it in his "History of Music," and Forkel caused it to be engraven as a frontispiece to his work. But there is nothing to indicate to what epoch this monument belongs. It greatly resembles a figure seen in certain miniatures in manuscripts of the fourteenth and fifteenth centuries, and of which the authenticity is not satisfactorily demonstrated. I, therefore, think myself justified in coming to the conclusion, that it was not the organ, but the happhe dhot was known in antiquity, and designated in the quotations I have given.

Fetis.

ON THE CHARACTERS OF KEYS.

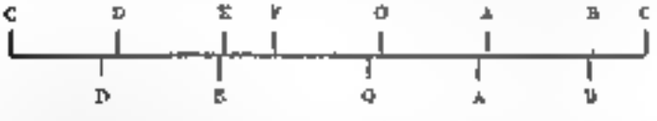
To the Editor of the HARMONICON.

Sir, *London, Dec* 1828

In the *Diary of a Dilettante* for last month, some remarks appear on the peculiarities of certain keys, to which I venture to add a few observations.

It seems to me that the particular character of many keys arises from what in tuning is called temperament, a process well known to most musicians, who are aware that if instruments were tuned so as to make every 5th perfect, only certain keys could be used without sufficiently shocking the ear. To remedy so great an evil, becomes necessary to depress, or flatten, some of the 5ths, an operation requiring great nicety of discrimination arising from long experience.

To such of your readers as are not conversant with the subject, the annexed diagram, or scale, with the observations that follow, may perhaps afford some insight into the matter.



The upper division represents the real distance of each note of the diatonic scale, the lower exhibits the distances of the intervals as tuned according to the system of temperament now adopted, from which it will be seen, that in tuning upwards from c the first 5th, d, is flattened; the next 5ths, e, a, b, flattened likewise, though not quite so much as the first, and the 4 almost perfect, from which note all the 5ths are made perfect to g♯. In tuning downwards from c, all the 5ths are made as sharp as the ear can bear them.

It will be observed, that each of the principal keys with flats has its 3rd formed by one of the above lowered notes, and thus is produced the tender, or more properly the melancholy expression of such keys.

The reverse is the case with respect to keys with sharps, for the 5ths being tuned perfect after a, and the flattened notes becoming the key-notes, or tonics, the 3rds and 5ths of these keys are more perfect, and produce a brilliancy of tone that keys with flats can never possess. The key of *a* (five sharps) for instance, is perhaps the most brilliant one we have, from having its 3rd and 5th quite perfect, and, according to the theory mentioned by 'Dilettante,' belongs to festive use and rejoicings. The same cause operates in minor as well as major keys, and c minor, on account of its flattened 5th, is more plaintive than a minor.

On stringed instruments, where it is easy to make a distinction between g♯ and a♭, c♯ and d♭ &c., the difference is very rarely attended to, though these notes are stopped with different fingers. Indeed such nicety would lead to mischief in orchestral performances, unless the wind instruments had the means of adjustment. The imperfection (if it must be so termed) is a very happy one, for were it possible to produce a perfect 3rd and 5th in every key, a♭ would not be more pathetic than a♯, and much very beautiful musical effect would be lost. Weber's charming cavatina in *Der Freischutz*, for example, if performed in a key with sharps, loses half of its effect.

Formerly organs were tuned with the 5ths all perfect, consequently were intolerable in three and four flats, so much so in fact, that some were provided with extra pipes tuned to accord with those keys.

Should, however, the characters of certain keys appear to be attributable to any other cause than that I have here suggested, I shall hope to be set right by any of your correspondents who may be better informed on the subject. Nevertheless, trusting that the few hints I have thrown out may at least prove interesting to some of your readers, and possibly lead to further investigation, moreover not being aware that I have ever been anticipated in any musical work, I beg leave to offer them to your consideration, and am, &c.

T. S. H.

C. M. VON WEBER'S POSTHUMOUS WORKS.

TONKUNSTLER'S LEBEN EINE ARABESKE.

(THE LIFE OF A COMPOSER, AN ARABESQUE.)

By Carl Maria von Weber.

Chapter the First.

—And off flew the hammer from its joint—and crash went some half dozen strings—with such fury did I dash my hands upon the keys of the piano-forte. In one corner lay the scribbled music-paper, and in another the music-stool, with lengthened strides I paced my little chamber, and zigzagged in and out of every corner, as coolly avoiding, however even in the height of my agitation, every sharp angle of the furniture.

What for months before had caused me daily annoyance, had, within the last few weeks, risen to its height, and grown absolutely insupportable. That indefinite yearning of the heart for something from which we hope for relief, without being able to give ourselves any satisfactory reason *why*,

[illegible]

[illegible] her mother colored. This lady was a perfect copy of [illegible]

Chapter the Third

[illegible]

... the school. The scene that presented itself was wh ... [illegible]

To be continued.

THE PHILHARMONIC SOCIETY

To the Editor of the Harmonicon

[illegible]

[illegible]

THE BAND OF THE KING'S THEATRE.

To the Editor of the Harmonicon.

[illegible]

ITALIAN OPERA AT BRIGHTON.

To the Editor of the Harmonicon.

[illegible]

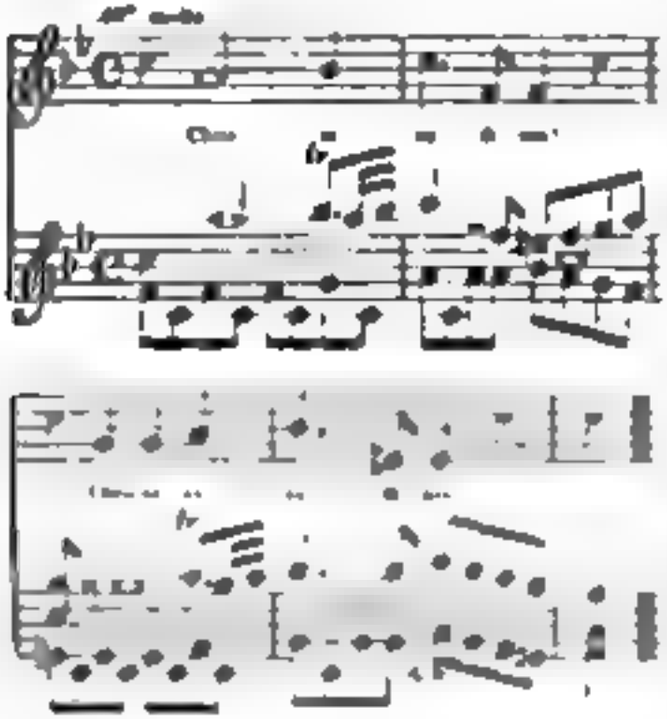
Review of Music.

A Progressive Collection of Sacred Music *selected from the best Masters of the Ancient and Italian Schools, with a few Original Compositions the whole composed, selected, and arranged with an Accompaniment for the Organ or Piano Forte, by* Vincent Novello. *No. 1 (All the principal Movements.)*

This first Number of a Collection intended for the use of the Catholic Church, but applicable to other purposes, contains Mozart's *Litania de Venerabile Sacramento*, for which the Editor is indebted to the Rev. Mr Lascelles. It is written for the four chief voices, and comprises five movements, two solos for a soprano, and one for a tenor.

We have more than once had occasion to remark on the character of the sacred music used by the Catholics for above a century past, particularly of that which has prevailed during the last fifty years. Belonging to the established church, and brought up in the very bosom of protestant ecclesiastical music, we perhaps are unconsciously under the influence of prejudice; however we strive to divest ourselves of it, and may even our opinion rather to the favor of early habit than to any unfeeling and unreasonable one; but think that when addressing the Deity and in words one of the most fervid devotion, "light quirks of music, broken and uneven," are as far out of place, are wholly incompatible and that to sing the *Agnus Dei* as a melody as sprightly as a dance-tune, is not a what best preparations there were the person himself to "trip" to the high altar on the light fantastic toe."

Such levity, according to our notions, is the besetting sin of many of Haydn's, and also some of Mozart's masses, and such is the glaring error in parts of the present Litany. We shall cite one instance only and our readers will be somewhat surprised to find such words as are said to accompanied.



We are not among the number of those who would throw a gloom over the service of the Church, therefore, much as we admire Tallis, Byrde and Farrant, as assuredly, have always felt that in the *Te Deum* a hymn of praise, and in the *Benedictus*, a song of thanksgiving there should have and chaste strains are evidences of true judgment, but we never have we witness a petition as the above, owing to an air more vivacious than most stage music, without having a suspicion raised, that all the surrounding must is more theatrical display and that not of the most serious kind, moreover

We now proceed to consider this mass; as a composition, in which character it deserves as a whole, high commendation. The opening is magnificent what an *Introduzione* it would make to an heroic opera! the sudden change however to allegro, when the voices commence, is detrimental and unpleasing

The three solos have not the same claims to notice as the other parts. they are rather long, and generally speaking common, some of the passages would, in fact, be thought almost vulgar under less protection than so great a name affords. But the choruses make amends for the weaknesses of the rest in them the science in which they abound is only rendered to effect but a chord is executed to catch the applause of the pedant. Even the unskilled hearer will have a strong emotion excited by the fugue "Pignus futuræ," without being able to assign any reason for the feeling though the philosophical connoisseur would be at no loss to explain the cause

The allegro, "Verbum caro factum," and "Veterum in Domino mysteriorum," are the finest parts of the work in respect to the setting of the words, and likewise in regard to modulation. The prominence of the semitones, "Agnus Dei" is not less admirable here we find an allegro motet no harmonies no fortune all is clear, subdued, and expressive of true piety

The work is neatly engraved, though close, and very correct. We must say that the title does not please us the phrase "composed, selected, and arranged," is only fit for that description of persons with whom Mr Novello neither wishes nor deserves to be classed. It was necessary to proceed to the very first page. If the "whole" is composed by the editor for he introduces no one else why at the outset give the name of Mozart? Mr N will, we feel persuaded, excuse our remark as to the mere matter, we are subscribers entirely on his own account. Even in a matter of such comparative importance we are pained to see him drawn on to mingle with the herd.

Beauty and the Beast Persian Melodies, the poetry by the Ettrick Shepherd the symphonies and accompaniments composed and the whole selected and arranged by H. R. Bishop (Goulding and D'Almaine, Soho Square.)

However really possessed on ever flowing fountain of melody we thought that we this a must have been drained to the dregs, but half the world have been drawing from it for the last fifty years, and yet the stream runs bright and pure and for the lover of genuine song, has lost none of those qualities which so long have been admired, and still will be rendered.

The present collection contains no less than twelve such airs which is no more before unknown. Two of them, indeed are newly composed by the poet laureat, the Ettrick Shepherd Mr R Hogg but all have been so long given to music and sung so universally beyond the poets, solely the first, second fourth seventh, and ninth. The tunes which we have selected as a specimen composed by the author of the words, therefore more than ordinarily interesting to be found amongst the names of this number and above what may be produced when one the best of other days the poet and musician are united in one and the same person. The collection, in fact, contains thirteen songs, but one of these is by Mr Bishop, and, consequently not to be considered with Scottish melodies.

We have been exceedingly gratified in examining this work as happiness are manifold, without any drawback — not a single defect do we find worth mentioning on this will be observed. The airs are not in any way altered, and the accompaniments are tasteful. In none of these instances we find our author in the latter point, but considering that the northern and southern extremities of our island differ so essentially as much as they do in their music we no longer have cited for us a Scottish song. Scottish accompaniments to the same subject.

The symphonies and accompaniments are precisely what such a connexion ought to be they introduce the melodies with propriety and lend them support, at the same time retaining — for an intermediate minute have the power the sole means of the poet. True to the character of the music they are Scottish in outline and a few slight touches of German harmony are no more unobtrusive than a tropical flower on the brink of a Caledonian beauty. They are indeed highly creditable to Mr Bishop's musical taste, and to his judgment.

PIANO FORTE.

1 Three Grand Concertos, with Accompaniments for a full orchestra composed by J Cramer. (Wood and Lonsdale, 66, New Bond Street.)

2 Fantasias and Sonatas Concertantes, on the Airs Chorus in The Freischutz by the same (Liverpool by Tomlinson and Wood.)

We shall have but few words to say of these two publications more discerning than both the talents bestowed on them and by no means on their account. The author who in the nineteenth century could produce a most enterprising composer full of ambition, and by no means devoid of talent but it is talent that wants experience confidence which must be acquired and experience that requires to be gained. Without remembering that music is meant to please he has wasted a series of passages which have no thought with them to plan a melody and more than perhaps the never learned will enjoy. He seems to believe that to produce difficult music is a proof of talent and being aware that almost every performer is capable of doing something on his particular instrument which no other can accomplish without great labour and that this something is that which you find composers are at first so anxious to publish, and afterwards so willing to suppress.

We are far from wishing to discourage Mr Cramer, but as the exercises composed here be presented, though he a deaf them read. Let him have his daughter to instruct, he always let him know that good harmony does not consist in a crowd of notes, but in a selection of the best — that the understand that what is called execution, is mechanical; and that he who prepares such for an examination, is a confirmed, and nothing better.

1 Rondoncello, en forme de Boccaccio, composé par Pixis. Bonn. Op. 108, No. 3 (Cramming and D Almaine).

2 Rondeau, Op. 107 No. 2. Composed and published by the same.

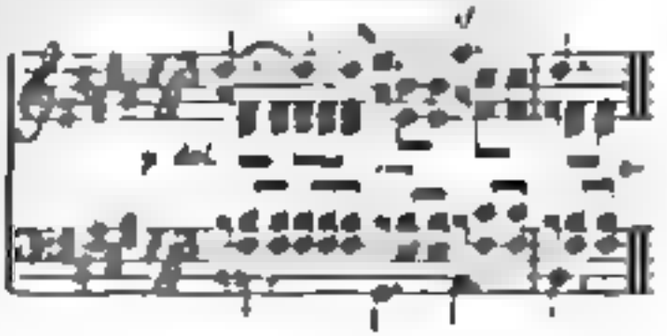
To all Mr Pixis's productions, the well educated, excellent manners is apparent. He is not one of those who dangle at the instrument, and hammer out but after but as a whole manufactures walk. His compositions form a connected whole for he never writes without a real subject, of which he rarely loses sight, and always wears in a musician's manner. But there is occasionally a division in his music which, in spite of its other merits, does not tempt the hearer to try out " encore " with the warmth evinced by some things, but Caramach and Rondeau are, for instance

Both of the above will be listened to with attention, for they have a meaning, and deserve to be spoken of with respect, because they are clever but will convinced us there are for the head and decidedly the production of an ordinary mind, they are not calculated to become popular, though both are in a very pleasing way and the subject of each awakes the ear at once. The work is they are too long, and, for the nature of the pieces, a Rondeaucello and a Rondeau more over elaborated, and the quantity of air is not proportioned to the quantity of pages.

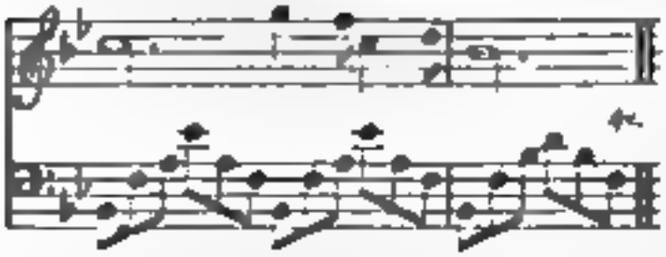
La ricreazione } Three characteristic Variations, com-
La ricreazione, } posed by Henri Herz Op. 6th.
La ricreazione } (Cramming and D Almaine)

To meet with three such compositions for the piano-forte as these is an occurrence not very frequent now-a-days. Simple and plain airs sometimes enough but delicate taste and deep feeling are rather commodious, and though valuable at all times, are rendered still more so at present, on account of their rarity. The author is still very young — two or three and twenty at the utmost chronicle which may not be hoped for from him should he persevere as a mode as he appears at every turn to this as which he commenced his career as a composer and for which his genius, as we presume, seems decidedly to have prepared him.

La ricreazione as an exhibition of a fine fancy might have as a subject no name that some words set to it, it might become popular as a consequence. It passes through more than modulations, but we grant that the changes are hardly perceived at the moment they occur. A short episode is useful as a contrast, and gives increased effect to the returning subject. In the nevertheless are the boldest movements into we ever encountered, and being executed above notice, it is to be concluded that they are mentioned. We can quote but not detail them.

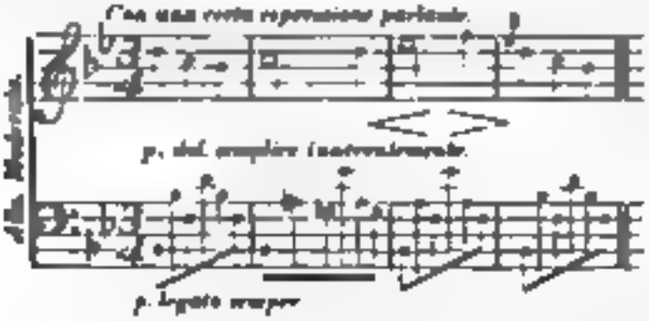


La Melancolia, in c minor, moderato, in twelve-quaver time also, is an air not less beautiful than the former. This is given, with scarcely any other notes, to the right hand entirely, the left being employed in accompanying it in wide arpeggios, *e. g.*



The composer has not in this, or indeed in any of the three, been sparing in his directions: there is scarcely a bar without some Italian word, and in one there are no less than three lines of instructions to the performer!

La Semplicita, in an allegro moderato, three-four time, is in a familiar style, and the air is still more predominant, more decidedly vocal, than in either of the preceding. This is by far the easiest to execute, the others requiring a great deal of that which practice alone will not give, though like the last it requires a hand of great compass for the base accompaniment, as the four opening bars will show. They will likewise afford a general idea of the whole piece, as well as of the author's passion for directing.



These Notturni are meant for such as admire and cultivate the expressive style, to whom we strongly recommend them. To those who have no taste for music of this description, we will not address ourselves in the words by which the *Germania Secolare* opens, whatever may be our propensity thereto.

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1 Premier Melange, *sur les Airs tirés de* Demetrio e Polibio *de* Rossini, *arranges par* P Pattni. (Calkott, *Great Marlborough Street.*)

2. Deuxième Melange, *sur les Airs tirés de* Tancredi *de* Rossini, *arranges par* P Pattni. (Calkott.)

THE are in No 1 are smooth and rhythmical, but without an original idea. They are exceedingly easy, and on the whole well arranged, but a few passages show a want of attention to rules which ought never to be violated without a good reason, for instance the following, which occurs several times —

No. 2 is rather late in the field. *Tancredi*, like the *Prometheus*, has been put, sometimes tortured, into as many shapes, that we thought it would never appear in another. The adapter has chosen the best parts of the opera, melodiously and, by close engraving, has compressed much into a comparatively small compass and at a moderate price. The arrangement too is blameless, and so free from difficulty as the above.

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1 Fantaisie Brillante, *sur les thèmes de l'Opera Semiramide, de* Rossini, *par* Francois Hunten. Op. 23, (Cocks and Co.)

2. Mayseder's Variations, Op. 40, *arranged with a new* Introduction, *by the same.* (*Same publisher.*)

3. Les Recreations Utiles, *a collection of favourite melodies, composed and arranged in a familiar style, by the same.* (*Same publisher*).

4 La Reverie, *a Collection of familiar Pieces, arranged and published by the same.*

THE FIRST, No. 1, combines in itself the choice things in *Semiramide*, admirably arranged in every respect, whether in relation to the various parts, which are well condensed, or for effect, or with regard to the convenience of the performer. The latter must be of rather a superior order to do justice to this, though there is in it nothing that a little practice will not speedily subdue. Whoever possesses it may rest assured that he has some of the most beautiful, animated, and popular compositions the opera can boast, in his possession.*

No. 2 is not one of Mr Mayseder's happiest airs. It has no meaning that we can make out, or any claim to notice; but it is intended as a mere trifle.

Nos. 3 and 4 are agreeable collections for the use of such as have yet learnt the names of the notes, &c.

M. Hünten is a young German recently settled in Paris, and a very young composer, as well as a much-admired performer.

Short Preludes, *intended as Exercises, divided into two classes, composed and fingered by* T Latour. (Latour, *New Bond Street.*)

THESE are intended for the younger classes, to whom they will be found useful. The general plan is good, and will give the learner some notion of the manner in which harmony may be broken into arpeggios, &c. But that appearance of spontaneousness which should characterize all such things, will not be found in these Preludes, and this is, unquestionably, an imperfection in them.

ORGAN.

A second series of Extensions, *containing* Fugues with Introductions, Swell, Diapason, *and other parts, by* C Bevan. *Organist of the Magpie's Chapel, and St. Mary's, Bristol.* 5 *Numbers.* (Goulding and D'Almaine.)

We are glad to meet with new compositions for the organ, for they are wanted occasionally, though so great that the classical music of ancient composers, the Oratorios of Handel, the Masses of Haydn and Mozart, nay, even the graver parts of modern operas, furnish an inexhaustible supply when judiciously pruned and arranged for sacred purposes. Still the talents of our organists ought sometimes to be called into action, and the

* Some of the pieces in this Publication have appeared in different forms, in the former series of the *Harmonicon*.

very name of novelty, whether the reality exist or not, entitles a chorus with it, even into the church

These few numbers have necessary to Mr Bryan's skill as a musician, and show that he has a full knowledge of, and a true feeling for, the noble instrument he professes, together with a proper sense of the duties of an organist's station. He is a good harmonist, and evidently has no prejudices against modern combinations, at the same time he is not unmindful of melody, the sustaining principle of music

Each number the first excepted, contains three movements or heads, one of them a fugue. They are all adapted to the genius of the instrument: we find no rapid passages, no arpeggios: the pipes are allowed time to utter their real sounds: a composition is scarcely to be met with, and of any shorter character there is not a sign. The slow movements are solemn, the lighter ones in good taste and the fugues pleasing. The subject of the first fugue, of Sebastian Bach Marpurg, Albrechtsberger &c. must not, however, look to the latter for an adherence to the severe rules of the ancient school: there are evidently a free style, and we see no claim to profound science. The work is calculated to please a mixed congregation, and to further the objects of a religious assembly

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HARP

1. Souvenir de Wolfburg, Fantasia, composed by Thomas Lawrence Harpist to the King of France. Op. 33 (Hart and Lawrence)
2. Theme and Variations, Op. 34, composed and published by the same.
3. Swiss Air, with Four variations, composed and arranged by W Ennemoser. (Hunter and Hay Holborn Bars)
4. Introduction and Variations on the air "Dance di Parigi" sung by Mad. Caradori, arranged and published by the same

Most compositions in published in the first of these three we are accustomed to meet with a composition for the harp, for which instrument, since the death of Dussek and Mad. Krumpholtz, and the retirement of Madame de Marin, but few changes in the harp level have appeared. Arrangements of the works have existed in abundance, and many very good ones, but these are the exceptions, an effort of genius, a different organization with the rules, and with the instrument, are all that the best of these require, and very ordinary minds may become possessed of such knowledge.

The subject in the opening of the Fantasia seems distinctly drawn attention, and the theme comes on the 4th page and when the ear desires more regularity of air. This is a very short melody and the descent on it for the treble variations seems triumphant—so simple, but happiness, and interesting

No. 2 has a most spirited Introduction, in character with the subsequent air which is an exhibition. In this, too, the business of the author's fancy is eminently present to us, and takes a most agreeable form. Neither of these demand any extraordinary effort from the performer but they should be undertaken only by those who can enter with spirit into the author's meaning

Nos. 3 and 4 are easy variations on two very pleasing airs. Both are short, and the last has an Introduction to it which makes a good prelude, either to this or any other piece in a suitable key

VOCAL

4 *New and Complete Introductions to Recitals, &c. &c. &c., extracted from the best collection, by T. Cremer.* (Bussey, Holles Street, and Preston, Bond Street)

Had we received the song title to this book, we should have given a large picture of what the owner imagines to be its contents. He tells us, as will be seen above, that he is a "Composer" work, and thereby leaves nothing for the critic to say. Anchored to please, while he makes a requisite use of him to deny the assertion, should be not expressed on the performance overlooked by the author. His apology for an overwhelming an opinion will be, perhaps, that he is wholly unlearned to others for his pages, and that he may undoubtedly regard that which he did not produce

That this Introduction is a compilation, we are ready to give evidence whenever that the rules are, with one exception or two, quite orthodox. That Mr Cremer, in beginning with the chromatic scale departs from the practice of the best masters, and will not be able to defend such a method upon any valid principle or good authority. His giving the syllable ma to the key note of any, is equally objectionable, though he has precedents for it sometimes. But where he found the accompaniments which appear in pages 5 6 and 7 we cannot guess. They are very complete, to error, and perverted as from the commencement to the end of the harmony.

In a word then, this publication was quite uncalled for; the originals whence most of it is extracted, are far superior in every way, and the few departures from these are not improvements. We, however, admit that there is in the language a peculiarity rarely met with in such books, though it has no pretensions to the praise of elegance

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5 *Baroque Melodies, the words from classical Authors, adapted for the Piano-forte or Organ by one of Mozart.* Milton, Shakspeare, Byron, Wordsworth, &c. by Thomas Tyrwhitt. Books I and II. (Power and Stephens, Cornhill)

6 "Dunstan's holy mass quartet," and "Clown Polka," as sung by Mad. Caradori at York and Birmingham, composed by The Composer. (Willis and Co)

Mirth may be used in favour of the adaptation of sacred words to popular tunes of the secular kind provided that no very indecorous or vulgar associations be thereby roused. But the reasons give mental judgment, and considerable moral discernment, wherever the finest compositions may be grievously disfigured, (a fact which has been strikingly exemplified) and the most serious subjects be rendered with ideas of very questionable purity. The devil should not have all the best tunes to himself: and John Wesley and to a certain extent we agree with him: but we would have such as the prince of darkness made his own, in his sole possession, till the grounds of his claim were utterly forgotten, as obscure which half a century is pretty sure to produce.

The compiler of the present work however, has avoided the issues of these errors: all the best church, so far as we can trace them, are unobjectionable as to associations; except, perhaps the Duchess of Devonshire's air from The Wrongs which is quite as well known in connexion with Mr Canning's parody on it, as the original words of Sheridan. Equal good fortune has not attended the treatment of all the music, though well selected. The first piece is Mozart's "Pange lingua," from Figaro, written by him in

g1, and now unhappily transposed into c, which deprives it at once of a most beautiful feature. But this is not all, by changing a few notes in the accompaniment at the opening, its character is lost, and it sinks to a common level. The arrest of the words in this, and their connexion, are faults which we must notice. We refrain from saying anything on the "elements" such given in the title-page to certain names: and shall only add, that these books contain fifteen pieces of music, many of which are excellent, and all unobjectionable.

No. 3 must have produced a curious kind of effect when delivered by Madame Catalani with her stentorian voice and freedom of action, but entirely evaporated by the critic in his study: it exhibits only a repetition of passages which were used as opera songs, from nearly the beginning, till towards the close of the last century. The cadences too, are of almost the same period, and the whole together is a glowing movement,—but not without an abundance of high authorities for the practice,—of the audacious of the ornamental and luxuriate styles for such words.

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1 Duet *written by* T. Hatty, Esq., *adapted to a Series sic by Sir J. Stevenson, Mus. Doc.* (Wilkie and Co.)

2. Serenade. The Minstrel Lover *from* Scott's Romance of History *the music by* T. Attwood. (Wilkie and Co.)

3. Ballad, "Meet me at sunset," *written by* A. Watts, Esq. *composed by* John Barnett. (Wilkie and Co.)

4. Cavatina. "Would you know where I've been straying?" *Sung by* Miss Paton, *the poetry by* J. Hine, Esq., *the music by* Miss A. Melville. (Wilkie and Co.)

5. Song. "Oh! fly from the halls," *poetry by* H. Pearson, Esq., *composed and published by the same.*

6. Waltz, *sung by* Miss Foote, *written, composed, and published by the same.*

7. Song, "Oh! do not forget me," *composed and published by the same.*

8. Ballad, *sung by* Miss Stephens, *composed by* Joseph Corfield. (Chappell, 99, Piccadilly.)

9. Ballad, "The slave of Love I'll never be," *sung by the same, composed by* F. Piggot, jun. (Mori and Lavenu.)

Our English vocal list this month does not enable us to indulge in those terms of praise which we always use with more willingness than the language of censure, or even of indifference: but we must submit to circumstances, which are not at the present moment, we suppose, propitious to song.

No. 1 may be a much admired air in the adapter's circles, but is not so in those we frequent, and we cannot bring ourselves to see anything in it, except its extreme simplicity and ease, that can be urged in its recommendation.

In No. 2 the composer has not met with his usual success, and the accentuation of the words is not distinguished by that correctness which we so generally find in his compositions. The mark of six-eight instead of three-four, leads us to conjecture that this song was first written in the former time, which suits the measure of the poetry much better than the latter.

No. 3 will please by its complainess and distinct rhythm, but the first of these qualities approaches too nearly to monotony.

Nos. 4, 5, 6, and 7, have all been sung, the audiences hills us, either with "enthusiastic," or with "unbounded" applause. We would not be so impudent as to question the accuracy of this statement, even were we qualified, but the fact is, that we never heard any one of the songs performed, nor ever met with even the titles of them, till now. They possess no attractions, and are correct: but what is there carried such extraordinary manifestations of approbation we cannot for the life of us guess.

No. 8 is announced as an answer to Mrs. M. Lord's popular ballad "Alice Gray," and is stated to have been sung at the "nobility's concerts and musical festivals, by Miss Stephens." If so, the charming songstress, by introducing such a thing as this, proves that her taste in selection is not equal to her talent in performance.

No. 9 is a very inferior production in every respect. Here we have consecutive fifths and octaves, skips out of tune, and other faults, without one redeeming quality.

The Symphonies and Accompaniments of the first seven of the following Seventeen Songs, *are by* Mr. Alexander Robertson, *of Edinburgh, who has likewise arranged them, and is the publisher.*

1. "Lass, gin ye love me."
2. "My love is in Germany." *a Jacobite ballad.*
3. "Oh! was I to blame to love him?" *written by* W. Smyth, Esq.
4. "How blythely the pipe thro' Glenlyon wan resounding," *the poetry by* Joseph Mac Graham, Esq.
5. "My sae fondle."
6. "Laddie, Oh! leave me."
7. "O wuly, wuly, up the brae."

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8. "Flowers of Dowal Dhu," *written by* Sir Walter Scott, Bart., *arranged, with symphonies, &c., by* R. A. Smith. (Robertson, Edinburgh.)

9. "O what's for Scotland and Charlie?" *a Jacobite song, arranged and published by the same.*

10. "Thou art gone away from me, Mary," *with symphonies, &c. by* J. Duncan. (*Same publisher.*)

No. 1 is plaintive and a reasons for not going often to town, is quaint enough. The history of the courtship of a most celebrated and highly popular London composer, may be collected from this song.

Nos. 2 and 3 are pathetic and beautiful. Both are in the minor key, and of the olden times.

No. 4 is a great martial song, but the rattling accompaniment in the second page, and the flourish on the word "home," smack too much of the prevailing taste of the English gallerites. There is nothing Scotch in such parts of it.

No. 5 is not remarkable. No. 6 is a lovely old air, and the words are worthy of the music. No. 7 everybody knows well.

Mr. Robertson's share in these entitle him to the praise of moderation and good taste. He has reserved very little from that simplicity of accompaniment best suited to the subjects, and his harmony is blameless.

No. 8 is just the sort of music to inspire great bodies of men with martial ardour: bold, somewhat rude, and so sturdily measured, that every man may beat time to it with his broadsword on his target: while from its unartificial construction none would be deterred from joining in the animating chorus.

No. 9 is as spirited as the former, but more melodious; yet very simple.

No. 10 is one of the most generally known of all the

Bands are but the chief manner in which it is now introduced and accompanied, is an apology for so publishing it. The air is the second but a dulcimer, but on the leading note of my minor a might as have done - else our objects it is sound.

ORCHESTRAL

The Orchestral Accompaniments to Harvey Harrison, Edited by Vincent Newton. No. 1 (The Editor, 66 Great Queen Street and all the principal music sellers.)

This first number contains the accompaniments for a full band to Harvey's Music as an

Mr Newton's edition of the overtures seems by this judgment that our readers may recollect the subject of the overture to our fourth volume to which we refer those who desire any information regarding them. Mr Newton objects to the present publication are 1st - to afford an opportunity of having these masterly compositions performed by an orchestra equal to the composer intended. 2nd - To render a small band to execute them in complete manner where a full orchestra cannot be obtained. For this purpose instead of having the usual accompaniments improved upon the old plan the predominant passages of the wind instruments and strings are inserted in a smaller character wherever the main harmony is omitted so that the master may not only see what is going forward on the other parts but is able to supply the place of the flute when the accompaniments shall be deficient. In the same manner the second violin will be rendered to supply the subject parts of the principal flute &c when necessary - the tone of the horns, and the requirements of the trumpets when required.

The advantages of this kind of arrangement must be too obvious to need pointing out. But there are other considerations attending this publication which will at once be felt by those who possess it, though it is unnecessary to know them here.

We hope and indeed we suspect that the means thus afforded will very much promote the performance of these fine compositions among amateurs, who are increasing in numbers and in which to a degree that is no where paralleled as it is surprising

PIANOFORTE AND VIOLIN

Three Duets (Concertante) composed by J. Alexander Nos. 2 and 3. (Wessel and Stodart, Frith Street.)

These are new editions of very favourite works with the violin part improved by the Composer. No. 1 is the duet in F. Op. 21 and No. 2 that in E major Op. 20

Now being new publications, we of course do not know how far the improvements of them - but merely add, that they are among the best of Alexander's compositions

FLUTE AND PIANOFORTE

1. **Recollections of Ireland, containing Airs with variations** composed by C. Nicholson (Chappell, Cramer, and Cocks, Chappell.)
2. **Quintett Trios** with Variations by Ernesto Rossi (Duncan and Hopkins.)
3. **Rossini's Trio, "Cenerentola,"** arranged by Tolve (Cocks and Co.)

The first of these was performed by the author at his last concert, and produced great effect, being calculated, as

he fully said, to display to every possible advantage all the powers as a flutist. As this was the main object of the composition, and which is fully accomplished it has the merit of having been successful. Besides which, parts of it are so pleasing as never can be remembered even these difficulties. Here a fine player of the last century would place at such a work would be never worth and take a look at it. Flutes or Dr Cramer for instance. The airs introduced are Sweet Water, The Young Man's Dream, Planxty Kelly and The Spring of Shillelagh

No. 2 is a gentle elegant air which such as these instruments may be undertaken by all good amateurs. The Piano forte has as much to do as the flute - it is strictly a duet. As a composition it has no great claims to notice, though portions of it are very agreeable

No. 3 is a most useful and tasteful arrangement of one of Rossini's best overtures, and as a perfect piece we think here for Rossini to present. In fact Mr Tolve has done here more than correct the melody of each part, with the accompaniment from the various adaptations of the score, and merely making a few slight changes, that as all the above he has had in the present publications.

FLUTE

The Elements of Flute Practice according to the most approved principles of Modern Playing, by Terence Lawrence (The author, Kent House, Bath Lane Square and all the principal dealers.)

This is really a very comprehensive treatise and as it appears to us, a very good one. The author is evidently a man who has thought much and deeply on the subject and to a good purpose. His book, reporting, treats a course on Musical Science as a whole to the Flute shows that he is capable of the importance of studying it as a philosophical and has some original ideas expressed throughout the work, points that he knows how to explain it.

It appears by the Preface that Mr Lawrence has freely profited by former publications on the subject, and with his many studies and experience he seems has adapted. Thus he says "the exercises of Tulou for Flute of Boehm's system and of Drouet the two famous masters of the two the celebrated methods of Drouet and Wragg adopted by the Conservatoire at Paris the philosophical and in most respects admirable Treatise of the one Mr Lawrence has incorporated many of Mr Nicholson and Mr Hinchcliffe and Mr Wragg besides other authorities have been all freely consulted.

The Practical hints on the choice care and management of instruments are not the less useful because simple hints to experienced persons. An elementary work as appears to such as are considered, and moreover the writer appears to have seen anything on the shape of such hints before in print.

The author begins with the very first principles the scale the key &c and before entering on the subject of tone or measure he very properly explains the method of producing sounds from the instrument on which he treats. The many characters &c below and are carefully explained and given from the higher to lowest, which is as usual as it is correct. The embellishments part has some which have been omitted - it is not too long or too elaborate and answer for those who have made but very moderate progress of another description, who generally form by far the largest class.

Then follow fifty-two Exercises and seventy examples

to various keys and exercises, which are chiefly selected, and with judgment.

The new and great of this work, to such as have been in the habit of using Wesson's Practices, may appear alarming: but let it be recollected that the first and all performers are not what they were thirty or forty years ago: so they have advanced, so has the mode of instruction. What new would have been, as recommended, such a book as Wragg's!—and yet it has in its day went out no less than eighteen sets of plates, equal to about 60,000 copies!

Select Airs from Mercier's Pieces, arranged with Embellishments, by Charles Perry. (Cocks & Co.)

This is the first number of a Collection of Mozart's operas, to be selected and arranged in a similar manner by Mr Perry. It is a neat, moderate priced publication: the pieces are well chosen, and adapted to performers who have reached the usual degree of practical skill.

GUITAR.

1 A Complete Instruction Book, composed by E. De [illegible]. *Endorsed by the Royal Theatre.* (*All the principal music shops.*)

2 A Complete Preceptor, composed by N. Jacobson. (*Published by the Author, 13, Finsbury Street.*)

M. Devienne's book, which is both in English and French, consists of seven pages of preliminary instructions, and thirty-six of lessons and exercises of various kinds: together with a useful plate containing a general descriptive representation of the whole extent of the finger-board of the guitar and of all the harmonic sounds." We do not discover anything in this work that has not been often said before: indeed the author lays no claim to originality, as will appear from the following modest paragraph in his introduction. "I do not pretend to lay before the public a newly-invented system on the contrary I have endeavoured to collect the best systems that were to be met with, and to these have added the result of my own experience, and have founded my method less on new principles than from several more established and respected."

The great desideratum of most guitarists—for so they are now called—is a correct knowledge of harmony. How complete a master of this was the—That M. Devienne is not very learned on the subject, the following Exercise will show

This is not the only instance we have met with of error and of an extreme unacquaintance with harmony, the very foundation of music, more necessary to the performer on the guitar than that on any other instrument: the organ, piano forte, and harp excepted, we cannot for any blame of praise in a tune where we find such information either wanting or not called into use.

M. Jacobson's work contains chiefly of principles, and brief examples of them, with notes and exercises. He is decidedly opposed to the practice of giving airs, for to the learner could be but acquired a full knowledge of the rules, and is sufficiently acquainted with a good mode of fingering. We are quite agreed with the author on this point, and doubt only whether he will persuade his pupils to be of his mind. If he is so fortunate, so much the better for him and for them. This is a sensible book, and adapted for sensible people: but M. Jacobson has met with a very indifferent translator—for we presume that he did not write the original in English—who has not always clearly expressed what the author doubtless meant. In truth, the book requires much revision at this moment.

THE MUSICAL BIJOU.

In bringing up our arrears of Review, we have already exceeded the number of columns usually allotted to that department: but *The Musical Bijou* being a work particularly belonging to the season, and we will be candid enough to acknowledge we are not much struck by its appearance, the bespeaks some notice. We cannot like the execution of the three lithographed pieces either, and the coarseness of the printing, and in measuring the gay redness of the gilt leaves that we first handled them for it is not over strength we have not had time to examine the music portion of them, which will occupy our attention for next number, and should have done so then, but that the works now reviewed had all of them so undeniable a claim to priority that it would have been unjust to defer any one of the number till next month.

EXTRACTS from the DIARY of a DILETTANTE.

(*Reprinted from the Times.*)

November 24th. The *Italian Gazette* has a curious article, in which the writer asserts that the Grand March in the Siege de Corinth (Maometto Secondo) is taken, note for note, from the *Adelaide* of Mozart. He also adds, that the romance in *Otello* and many other celebrated pieces in Rossini's operas, are copied from old works. Of the truth of the first charge there is not the slightest doubt, because the pieces in question are universally known, and in many hands. The Italian writer however is found to produce distinct proofs of his further assertions: which, from the general character of the journal I am persuaded he has at hand. Among the numerous critiques that appeared in the *Morning Chronicle* some few years ago, many instances are pointed out in which the fashionable composer had boldly availed himself of the productions of others; and time will probably unfold many more. Nevertheless, we are highly indebted to him for much that he has done. Some of his works will live as a very classical age. But neither he nor any one of his contemporaries is obliged to those who cannot have it so that old men which in their best writings each of his productions (and they are numerous) as would do no credit, even to the lowest of the many low dramatic composers who are having the crown of [illegible] with their music for attempts. When I see the efforts continually making by a few people with many influences them tender to bring forward again, in spite of frequent failure, such things as *L'Inganno Felice*, *La Cenerentola*, &c. I am, in my wrath, almost provoked to exclaim, "Would that Rossini had never lived!"

26th. "At a meeting of the Cambridge Philosophical Society, on the 26th of November, the Bishop of Lincoln in the chair, a paper was read by Mr Wales, of Lower Lad-

[illegible] "in the usual manner" and after the evening repast [illegible] performed the duties of the day. It appears that the usual manner was to [illegible] and [illegible] [illegible] [illegible]

[illegible] with great effect, the engineer utterly in the dark of being observed, and then revenge themselves by ridiculing each performance.

Oct. A letter in the Herald of this day which bears every mark of an advertisement, says that Mademoiselle Ristori only stayed twelve days in Paris, but that her audiences and fees in that time were 14. Lumley must be happy for his prima donna. Another interesting experiment for Yankee ingenuity would be proving whether such a thing as a genius can exist in a country where the highest reward is money. Not that the artist loves fame more than gold, but that the latter is the only test of the former. There are, of course, those who would have us believe that the Parisian manager lights candles and pays for repetitions, and compels artists to have recourse to writing for their support; but I would like to see any one of these who has had a chance of success. And as to the British lion, everything like a proof of such a demand ought to have been produced. The very fact that such a thing is talked of is the best proof that it does not exist. Miss Martin's having a part on which to depend for her advancement, perhaps, may not be very enjoyable; the fault lies with those who engage to be duped.

6th. I might touch for the sake of an article on a Sunday paper of this morning, on the subject of the day, gave but one argument for the Sunday law, a most absurd appreciation of the Portuguese character. It was an Italian gentleman in a state of excitement, on his return from the conference of the night, in which a reference appeared to have been dropped. It is not long since that a gentleman with a wonderful memory, named Long, published and sent me a book through the post, containing every line in a hundred pages, where they had read a word, a name, or the slightest trick, the like of me! Other paragraph such as that I allude to are worth little to the public and history of the press, than a useless statistical enumeration.

6th. An Italian opera, the Barbiere di Siviglia of Rossini, performed at a theatre here and honored by the encouragement of English money. The Spectator does not discuss on this subject, but we intend to examine and investigate it. We hope the writer may be pages employed upon the occasion, and to this end I had an open from a deep Italian opera in this country supported by English support. It was stated here on Wednesday in Rossini opera, performed by natives of that country, the audience may perhaps be able to recall many reasons, pages and records of which among them no other has Rossini will be heard of here. And remember the words I am a great admirer of Italian performances in the Italian stage, and for Italian performers on the English stage. A foreigner never can pronounce the language like a native, and among many other reasons, it is not the public to have something like a school for the pronunciation of Italian, the land of which a passing glance is all. It is an argument that the imperfect pronunciation of the English people on the occasion and having been discovered, except in a few a modern case does or can take but the language when united with music to give inspired tone. But this is nothing to the case of the performers and showing the amount of knowledge Italian which is to be encouraged, that the audience of the performance ought to advance or approach some kind with Italian, some little mention and not to remain with closed ears. The Italian characters are literally made every kind of allusion, but could they, would foreigners be grateful to whom the language is such familiar that to us, to be equally intelligent to the Italy? There was a theatre, which is partly subsidized for the [illegible] to have a Italian company [illegible] performances. But it is more practical and public to have some [illegible] of a company [illegible] the most arrangements [illegible] [illegible] [illegible]

Foreign Musical Report.

VIENNA

BERLIN

Königsmark, under the title, *Der Ehrentor auf den weißen Berge*.

The drama has lately experienced a great loss in the poet Franz Alexander Wolff, author of "Prometheus," and numerous other dramatic works. He possessed, to a superior degree, the gift of improvisation, a talent rare in Germany.

MUNICH.

THE KING.—Pixis, known as the composer of several operas and other compositions of merit, has at length undertaken the entire direction of the German opera at this place. Kapellmeister Wüerst, who succeeded Count Morawitzky in this situation, found it an very easy task to harmonize the elements of such a mass, and did not fail to do so, gaining the favour and confidence of the chief.

A desirable change has also taken place at the Italian opera, the directing of which has passed into the hands of Herr Merelli, a gentleman who has long filled the situation of assistant director, and who is known as the best producer of this place on the stage. He has already commenced an important reform in the orchestra, one which is certain to please Turkish and Chinese music and gradually to make its way. His first step has been to add to the number of the violins and violoncellos, at the same time making an important reduction in the double quavers, crotchets, &c., in a manner which will entitle him to the thanks of all true lovers of the art.

Handel's Messiah was lately performed by a company of amateurs and pupils to the number of a hundred, under the direction of Professor Siegert. It was given for the benefit of the different charities of a committee out of the place, and attracted such vast crowds as to induce the directors shortly after to give the *Judas Maccabæus*, which was well performed, and met with considerable attention.

Professor Siegert, of whom mention is here made, is the editor of the new "Munich Gazette of Music" which has now entered its second year, and appears to have established itself in the public favour.

MAGDEBURG.

A new opera has just appeared here, which has excited great interest. It is entitled *Der Vampyr*, the music by J. Marschner. Objections have been made to the subject of which the composer has made choice, but he is said to have treated it with great talent and originality of conception. Among the pieces particularly spoken of are a chorus of witches in the first act, a Bacchanalian chorus, a quartett of the same character and a grand terzetto and air in the second, besides several lesser airs of great beauty. We hope soon to be able to give a satisfactory analysis of the composition.

BRESLAU.

This town at present enjoys a high reputation for the zeal and success with which church music is cultivated by its amateurs and pupils. The following list of pieces performed, will show that their claim to this character is well founded.

In the Church of St. Mary, in three successive weeks, there performed the following classical works, with an orchestra of more than one hundred and fifty persons:

1. Neukomm's Choral Cantata, or, more properly speaking, Oratorio, *Der Oelberg* (Easter Morning).

2. A grand *Te Deum* of Haydn, with additional accompaniments by Professor Siegert.

3. A new *Te Deum*, and Choral Mass, and a Cantata (all MSS.) by Professor Siegert.

4. Haydn's *Creation*, and

5. To round up the whole with honour, the Messiah of Handel, with nearly a hundred additional performers, who volunteered their services from all the neighbouring towns and villages. The whole under the able direction of F. W. Berger.

Professor Siegert has established a society for the performance of ancient music, which consists of one hundred and seventy members. The following list of pieces performed must be unexceptionable to the lovers of the good old school, and will serve as a guide to others in the choice they make: 1. The Psalm, *Out of the depths have I cried to Thee, O Lord*, for voices, in five parts, by J. Eccard (1597), and verse in four parts, by Hans Leo Hasler (1601), and verse by J. S. Bach. 2. Our Superbrook verse in five parts, by Orlandus Lassus (1597), the choral song *Lobe den Herren* for six voices by J. G. Kinding (1697), and the Symphony of A. Lotti (1698).

MILAN.

Teatro alla Scala.—At the close of Signorina Pixis's engagement opera, *Il Matrimonio segreto*, *Le Mariage du Caffé*, was produced, but did not obtain the success which the ill-advised zeal of the composer's friends had taught the public to expect. The audience received the most trifling passage or effect with more pertinacity than the most finished air or the grandest chorus. The opera lasts four hours, and is too long even for the merits of Cimarosa's composition. The recitatives were omitted, and many airs and even whole scenes were left out, consequently, the representation were before seven o'clock, it concerned nothing substantial to retard the slumbers of the hearers. And as if to throw more obscurity on the powers of Pixis, a scene, which should be comic, and had the like upon it from *Le Prove d'un Opera* of Lanari, and *Caffè* on a pregnant dame, *Gli preludii di Zita*. The latter piece, which was sung in a superior manner by Lablache and Mme. Caffè, called forth the loudest applause.

The success of the new opera, *L'Ortaggio della vita*, is every day more and more confirmed. The pieces which please most are the introduction and finale to the first act, the trio between Lablache, Ronzi and Brambilla (the duet for Mad. Lalande and Lablache, and the last grand scene of Mad. Lalande.

BOLOGNA.

The Journal of this place gives a splendid account of the reception obtained at Odessa, by the Signora Antonia Bianchi, who fills the place of prima donna. At a musical entertainment given by the Count Woronzoff at which several of the members of the Imperial family were present, she is said to have produced an impression most flattering to her talents. She is a countrywoman of good parts and was a pupil in the Musical Lyceum of this place.

FLORENCE.

A concert-singer of great promise has made her debût here, the Signora Matilde Cassoli Westerhout, a native of Naples, daughter of a German artist who had long been settled there. Considerable expectations are formed of the young singer, who, to great compass and flexibility of voice, unites much personal attraction.

TRIESTE.

It seems Madame Patey seems to have become strongly enamoured of the cities of Meyerbeer's operas. Last year he produced his Margherita d'Anjou which proved a failure, and he is now engaged in composing Il Crociato for the theatre of this place.

COMO.

It is said that Madame Patey has lately purchased an estate in this beautiful neighbourhood, where she will in all probability construct a villa when the fatigues of her professional life are ended. The selection of the spot is a proof of her good taste. Madame Marie Lebrun is also here. Her attractions—that to which

[illegible]

renders her retirement from the stage for some time an event. She took her leave of the admirers of Meyerbeer in the Ballo di Rosa, and the spirit which she threw into her parting representations served to augment the regret so generally felt at her departure. She was continuously called on to sing her favourite Lebrunin and Mozart which was so exquisitely and nearly as possible as a still more finished manner. The following extract from the Musical Journal of Trieste will show there is degree of interest which she excited, and the mode which the Italian journals have of expressing it. "The public accustomed at their appearance to her silver, and was overjoyed with regret, for we were about to lose her. Enthusiasm was raised to the highest pitch, and after the grand aria in the ballo, she received splendid crowns and long-continued applause. The public could never be satisfied with giving us the delightful singer. Fortunate Como will be for ever to receive her in our orchestra-box retreat. What is the wonder to compare her low which our hearts must the sincerely proclaim as the queen of song, than the exalted which are at this moment struck at her feet."

BARCELONA.

Teatro Liceo.—For a couple of years there has been no such favourite at this theatre, as Madlle. Teresa Tietjens. She possesses a very fine voice, becomes a master to and a noble expression, which she knows well how to display to the greatest advantage without loss or sacrificing her talent to our passion for such display—a rare exercise of discretion. She worked in operations, and she sings with a warmth of soul that carries the hearer along with her. In these qualities she evinces a perfect appreciation of the stage effect, and the whole is endued by considerable personal attractions. In the part of Amina in the Sonnambula at Barcelona, and in Gounod's Roméo et Juliette at Rome, she obtained a degree of applause that never terminated here.

Madame Liebhart is a pupil of the Conservatory of Milan where she received instructions from the well known Professor Sanderini who does ample honour to the method and talents of her master. Her engagement here terminates shortly to the great regret of all, when she leaves for Paris, where she has signed a contract for the Théâtre Lyrique.

BRUSSELS.

Madame Borchi, who gained considerable applause in London, has appeared here, and been successfully received, particularly in the parts of Rosina and Zerlina, in which she displayed the vocal magic of her talent. A Tyrolese air, which she introduced in her singing lesson in the Barbiere, gave universal satisfaction. Though this lady's voice is by no means of the first order, yet her intonation is so just and her expression so easy, that every fault is overlooked.

A M. Dupont a tenor of considerable promise, made his début here as George in La Dame Blanche, and pleased, as well by his chaste style of singing, as by his excellent acting.

CADIZ.

The death of the manager, Verna, of Florence, has led all the journals into the error of supposing Verna to be the tenor named. We can assure the readers that Verna was not only an Italian who was going to establish an Italian theatre at Cadiz. He performed lately, at the first subscription concert, a symphony-concertante of his own composition with M. Wade, who is considered as one of Dodon's best pupils.

VENICE.

The theatre of La Fenice which has lately been completely repaired, opened this season, under the direction of Signor Joseph Cavos, [the same who was in London in 1817] who has, amongst others, engaged Signora Bendelich as prima donna assoluta, and Fiorio as primo tenore.

The Drama.

Drury Lane Theatre.

On the 6th ult. an operetta under the title of Love in Ultradie was produced at this house, the dramatic part translated from that extending operetta and ballet French writer M. Scribe and the music adapted from the original of M. Flotow, editor of the Revue Musicale by Mr. Bernard Lee. The two principal parts are sustained by Miss Lucy and Mr. Bennett, and the other has partially succeeded many of the newspaper critics by having learnt both all or most or so much to which character he had hitherto made little pretence. His efforts in such a line were naturally accepted and therefore the various duties received there merits, though rejected some complaint. But Mr. Bennett is a man of sense of acting history, of much knowledge of the world and of great theatrical experience. Those with these qualifications for removal accidents fail it is no wonder that he does; and we trust that this person he has on such a moment, will encourage him hereafter to show what has rarely been exhibited on the English stage that the great singer and good actor may be united in the same person.

The music though not strikingly new or presenting any very prominent features is all pleasing and good, and the piece has been quite successful. But we shall remain to hear again performed.

Covent Garden Theatre.

A new of operatic farce, named The Soldier and Sweetheart, which is only a short extension of the burlesque has short here. The Italian taken by Beckwell from Mercandotti's admirable tale "Le Sage" was brought out early in last month and stands for the prosperity of Madame Vestris, together with the absolute want of the interference on the exhibition of our minor theatres, unrestricted that is to say, was not condemned. But the case was to suppose, and does not provide to substitute an

[illegible] memory. If the dramatic part [illegible] the work of a lesser mind, [illegible] still more as such a heap of work has rarely been got through without exposition, and the reasons are a good [illegible] the many things are more highly valued for a second hearing than a third. But the secret history of the rehearsing or rehearsing themselves are they hope that the patience which is enough to drive an ordinary person from the theatre and probably down Chesterfield Street [illegible] will soon be abandoned. It is a great exception and ought to be played. Miss Hunter sings rather in the manner of Mrs. Langtry with something in the shape of a lisp to a style that will have caused the Paddington [illegible] shriek. Such a barbarism we can only trust will soon be [illegible]. For the lesser deformity is always caused by the hardness in the gaiters and at the backs of the knees, we doubt [illegible] but the real performers have got quite enough to [illegible] a great deal of time [illegible] Mr. Wood is [illegible] and when we have heard him he sings [illegible] but he is [illegible] a conductor of the very [illegible] [illegible] [illegible] with the peculiarities of acting on the [illegible] and Butterfly which, but [illegible] and gestures from Miss Kenyon and a [illegible] of Madame Vestris, we could not have known for more than two or three minutes.

Exeter Opera House.

The people of the Royal Academy of Music who had been engaged during great part of the summer in studying the Italian operas with a view to a [illegible] of them when the Lent [illegible] [illegible] [illegible] during the last month at the Opera [illegible] the [illegible] with the assistance of Signor De Begnis who took the character of Figaro they gave Rossini's Barbiere di Siviglia the parts being distributed as the following scheme :—

[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

The orchestra also was wholly composed of the pupils C. A. Barnett being the leader and Parratt acting as [illegible] to the pianoforte and to the piece interspersed with the [illegible] [illegible] the overture the [illegible] [illegible] [illegible]

MEMOIR OF LEONARDO LEO

the Italian theatres of the different European courts. The dialogue which he composed for his virtuosos are put studied to show what merit he became considerably an opponent with the art. The accompanied passages in this work are of an astonishing kind. Many of them are so unsupported by ago that Rousseau has frequently asserted how well of them and not a few of these flowers of song will be found are saved through the agonies of the great masters with an engraving hand.

Among the most distinguished disciples of this master are, Nicolas Sala, author of the celebrated *Regole del Contrappunto Pratico*; Pasquale Cafaro, Jomelli, Piccini, Salvatore Rosa, and Silvio Pietro.

The names and merits of Leo which are numerous, and which at the beginning of the seventeenth century enjoy a degree of reputation scarcely before unknown, are carefully transposed in the theatres of the curious; several of them are still performed in the churches of Naples, and beauty that have been heard in our protestant passages and London orchestra.

In respect to the art on which Leo may be distinguished an attendance, it may be justly said that what Alessandro Scarlatti began, he continued, and that what Pergolese and Rosa had more enlarged, he carried into effect and completed. His efforts tended in a great degree to refine upon nearly from those examples he which he so laborious were builders, and on characters presented. I never yet find how he lived, and he is in many great and truth of expression. His style is elevated without pretension, expressive without fatigue, and grand without ostentation.

The great merit and excellence of the art died at Naples in 1744, at the age of 64 years. His death was subsequently generalized by an accident on the effects of which he was often seen wept on their part. A tumour gradually formed on his right cheek, which in time growing to considerable magnitude he was advised to have removed by a surgical operation; but whether from the unskilfulness of the operator or from a bad habit of body, a mortification ensued, which soon took his life.

The following is a list of his principal works. In the good Music — Scarlatti Leo's operatic *La Morte di Abele*, oratorio. Moreover also appear, but eight known, amongst Masters, a Mass with full bassoon a *Dixit Dominus* for four voices, a *Te Deum* for the same, two Magnificats, one for four the other for five voices. *Concerto* part of the music from *Demofoonte*, *Concerto* part of *Miserere* for eight voices, a Mass a grande or 4. Among his numerous motets that for five voices on *Si* a particularly elaborate piece of his style on various. He was peculiarly successful in the greatest praise are, *Si* a motet for a solo soprano, *Si* a motet and *Dum* motet for a soprano, also for 4 voices.

La Morte di Abele, Thespian. *Sofonisba*, 1719. *Caio Gracco*, 1720. *Zenobia*, 1721. *Zenobia*, 1723. *Caio Fabricio*, 1724. *Argene*, 1725. *Silla*, 1726. *Alessandro*, 1726. *Demofoonte*, 1732. *Andromaca*, 1733. *La Semiramide riconosciuta*, 1734. *La Finta pazza*, 1731, *before* 1737. *La Zenobia*, 1739, *Catone in Utica*, and *Il Prete Pretende*, 1739. *Achille in Sciro*, 1740, and *Demofoonte*, 1741.

His motets, several motets, masses, and psalms. Motets for 2 voices, 1 parts, and 4 voices, 2 parts. Four motets, 4 parts.

The only instruments, compositions of this master known to be extant, are a set of Trios, for two violins and a bass, which are pronounced by Dr Burney to be "a proper study for students of counterpoint and elegance of design, to any similar productions of the same period."

ON THE CHARACTERS OF KEYS.

To the Editor of the Harmonicon.

Sir, *Newport, June 6, 1830.*

Your first number of the new year (page 5, contains a valuable article by T. B. H. on the Characters of Keys, exemplifying at the same time a clear, simple, and correct system of tuning, over the claims of which he says, "Should the harmonies of certain keys appear to be attributable to any other cause than that I have assigned, I shall hope to be set right by any of your correspondents who may be better informed on the subject."

Now, although I do not pretend to more information on the subject than your correspondent possesses, yet I shall venture to comment in paper the two causes that have suggested themselves. In the first place then, I do not think that the peculiarity of keys, I will not say exactly, but in most of the cases be applicable to one of sound in all the instruments, but I say that the peculiarity of keys does not depend wholly on the temperament, or using an unequal kind of system, but also on the pitch of the key or the greater and lesser quantities of sound. To these probables we may add a third cause, namely the kind and quality of the instrument, and the manner of *form*, on which sound makes more or less reflections, and is affected by the laws of acoustics; but every experiment of established upon this principle must of course be subject to it. Now for the more exact the characters of particular keys I leave for others to determine, but that it does affect them, I am not doubt.

To those of your readers who are not versed in acoustics the annexed figure taken from Dr Arnott's Elements of Physics, will illustrate my meaning more clearly.

"Sound is reflected from smooth surfaces, and hence arise many curious and pleasing effects, called echoes," &c.

A regular concave surface as *e g*, may concentrate sound, and being all which falls upon it as from a *b c d*, to the same centre or *focus*, as *f* so as to produce there a very powerful effect.

The concentration of sound by concave surfaces produces many curious effects both in nature and art.—See Lee's Elements, p. 196.†

It is evident that the Stone Theatres and Harmonic are erected on the same principle as the phenomena requiring a particular kind of a certain experience of acoustics in particular keys; and although the ordinary be capable of playing perfectly in every key, as he does, we thought he experiences assure to understand those performers upon the before mentioned instruments. So far T. B. H. agrees with T. B. H. but when shall we say of the Stone Theatres, and

* In a note to the Key of Bb and Eb, I wish to say that the author has given an excellent explanation to the nature of keys, by which I do not mean to call in question those of others, but simply to state my own opinion.

† The effects of this admirable Treatise on Acoustics is to the art of the musician, as explained in explaining the explanation in such an unusual and the amusing manner of great Master's works.

ON THE TREATMENT OF THE VIOLIN.

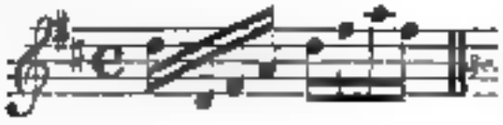
IN A LETTER FROM

THE CELEBRATED TARTINI

A Letter &c.

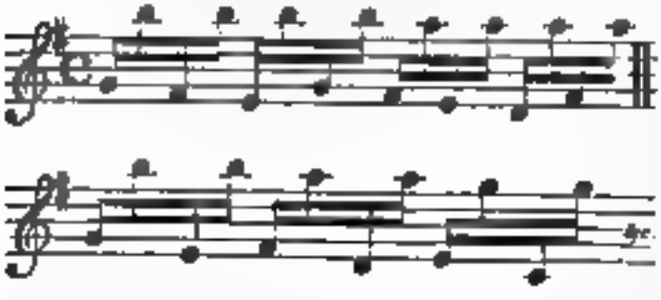
Padua, March 5, 1760.

After this, in order to acquire that light pulsation and play of the wrist, from whence velocity in bowing arises, it will be best for you to practise, every day, one of the *allegros*, of which there are three in Corelli's solos, which entirely move in semiquavers. The first is in D, a playing which you should accelerate the motion a little each time, till you arrive at the greatest degree of swiftness possible but two precautions are necessary in this exercise, the first is, that you play the notes *staccato*, that is, separate and detached, with a little space between every two for though they are written thus,



they should be played as if there was a rest after every note, in this manner,

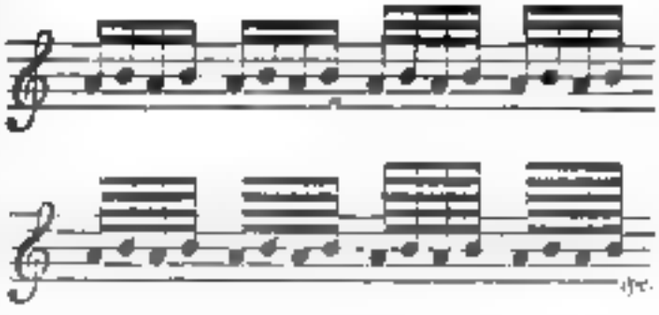
The second precaution is, that you first play with the point of the bow, and when that becomes easy to you, that you use that part of it which is between the point and the middle, and when you are likewise mistress of this part of the bow, that you practise in the same manner with the middle of the bow, and above all, you must remember in these studies to begin the *allegros* or flights sometimes with an up-bow and sometimes with a down-bow, carefully avoiding the habit of constantly practising one way. In order to acquire a greater facility of executing swift passages in a light and neat manner, it will be of great use if you accustom yourself to skip over a string between two quick notes in divisions, like these,—



Of such divisions you may play extempore as many as you please, and in every key, which will be both useful and necessary.

With regard to the finger-board, or carriage of the left-hand, I have one thing strongly to recommend to you, which will suffice for all, and that is, the taking a violin part, either the first or second of a concerto, sonata, or song, any thing will serve the purpose, and playing it upon the half-shift, that is, with the first finger upon G on the first string, and constantly keeping upon this shift, playing the whole piece without moving the hand from this situation, unless A on the fourth string be wanted, or D upon the first, but, in that case, you should afterwards return again to the half-shift, without ever moving the hand down to the natural position. This practice should be continued till you can execute with facility upon the half-shift any violin part, not intended as a solo, at sight. After this, advance the hand on the finger-board to the whole-shift, with the first finger upon A on the first string, and accustom yourself to this position till you can execute every thing upon the whole-shift with as much ease as when the hand is in its natural situation, and when certain of this, advance to the double-shift, with the first finger upon B, on the first string, and when sure of that likewise, pass to the fourth position of the hand, making C with the first finger upon the first string, and indeed this is a scale in which, when you are firm, you may be said to be mistress of the finger-board. This study is so necessary, that I most earnestly recommend it to your attention.

I now pass to the third essential part of a good performer on the violin, which is the making a good shake, and I would have you practise it slow, moderately fast, and quick, that is, with the two notes succeeding each other in these three degrees of *adagio*, *andante*, and *presto*, and a practice you have great occasion for these different kinds of shakes, for the same shake will not serve with equal propriety for a slow movement as for a quick one; but to acquire both at once with the same trouble, begin with an open string, either the first or second, it will be equally useful, sustain the note in a swell, and begin the shake very slow, increasing in quickness, by insensible degrees, till it becomes rapid, in the manner following



but you must not rigorously move immediately from semiquavers to demisemiquavers, as in this example, or from these to the next in degree—that would be doubling the velocity of the shake all at once, which would be a skip, not a gradation, but you can imagine between a semiquaver and a demisemiquaver intermediate degrees of rapidity, quicker than the one, and slower than the other of these characters, you are therefore to increase in velocity by the same degrees in practising the shake, as in loudness, when you make a swell. You must attentively and assiduously persevere in the practice of this embellishment, and begin at first with an open string, upon which, if you are once able to make a good shake with the first finger, you will with the greater facility acquire one with the second, the third, and the fourth or little finger, with which you must practise in a particular manner, as more feeble than the rest of its brethren. I shall, at present, propose no other studies to your application, what I have already said is more than sufficient, if your zeal is equal to my wishes, for your improvement. I hope you will sincerely inform me whether I have explained myself clearly thus far, that you will accept of my respects, which I likewise beg of you to present to the Princess, to Signora Teresa, and to Signora Chiara, for all whom I have a sincere regard, and believe me to be, with great affection,

Your obedient and most humble servant,

GIUSEPPE TARTINI.

[illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [

C. M. VON WEBER'S POSTHUMOUS WORKS.

TONKÜNSTLERS LEBEN. EINE ARABESKE.

(THE LIFE OF A COMPOSER, AN ARABESQUE.)

[illegible] have edited them—the thought of [illegible] me and makes me glad my pen will spell.

Course the Forty

[illegible] for a longer term—feeling of solitude and how [illegible] among strangers—reminiscences to [illegible] and his friendly words—who should I meet there but [illegible] the lady whom I had seen on the eve of departure from [illegible]—and she had made such an impression on my heart!

Course the Sixty

[illegible] night—date for a second conference.

(Here enters a break in the MS. of several chapters.)

Course the Seventy

Letter to [illegible]

Well, I have taken leave of my good friend A— and have again dashed into the vortex of the world. I can hardly endure the sorrow and bustle of this time; the gnawing pangs of disappointed hope that prey upon the heart to-day. As the soldier turns to choose quiet in the dangerous sports of death, so will I acquire confidence and self-possession amidst the cares and vanities of the world.

I would never bring myself to admire those learned doctors in their own line of enthusiasts who have rendered themselves illustrious either by self-destruction or some other striking deed done.

The mystical Power has an instinct of happiness, and there is a moment (I might term it the hour in the burning glass of existence) in the life of every man, in which he feels himself well-pleased and reconciled to positive everything great.

The poet sings the extremely touching sweetness of daily life, and the true happiness by which the glittering gold of true philosophers is put to the test, and which, when encamped in this country, is so often found to rest this extremely simple.

How often has a fellow in me let to observe people, which does called great, and which in a deeper apprehend to attended—and in that deep expectation, despite was the most pleasant existence, when one makes the narrow bound of the [illegible] world. Almost every person is engaged more and pressing to demonstrate—as hence taking the spoon and running on the pure passion with it for a pipe he had one of no proper place. I also and appeared amidst the noise of a fishing rod. Smoke and dispersed of her a [illegible] flower down and the.

The learning and living of the best requisite here I always found a [illegible] impossible do I find it at the same time I am striving that to over where the extravagance of the passion and sense to any thing like the deeper regard of greatness.

What else a more bit of perpetually recurring annoyances of petty pride and vexations, than that of an ignorant? For as a gift, he ought to stand when to the contemporaries of his power and to be crowned in the art as as a principle of mind.

The most, the most a man

can be overborne, as long as he keeps from mingling in the [illegible] but there are [illegible] friends, and the significance of power disappears, the moment he enters the empty circle of virtue of every day people.

Supposing here I am to [illegible] over the threshold, when I am home to such a host of wife and contemporaries that, in spite of my experience, in spite of my resolutions to [illegible] this, I would fain change my purpose and relinquish my [illegible] steps. How not might necessary capable of comprehending long years of suffering—even a cast for the certainty of preserving a friend who contributes my every thought, what sweet blessings of me in that most advanced regions of suffering feelings, in which we said a moment!

Suppose, for I imagine that again [illegible] figure this [illegible] are [illegible] accomplish to [illegible] who were dreamy [illegible] to a [illegible] of grace. Never will the memory of our parting be obliterated from my memory. Among the conflict of [illegible] did [illegible] present that moment, which the [illegible] and the dangering had attempted to destroy. O let me again recall to your remembrance the day on which I [illegible] and heard of [illegible] for our reason the [illegible] design of those [illegible] in which I experienced the tender [illegible] of the [illegible] of [illegible] which are the most precious [illegible] their [illegible] was so small. We [illegible] who was then in different circumstances, appeared to [illegible] to giving me the best possible [illegible]. I was the [illegible] at the height among [illegible] to [illegible] who are most [illegible] was especially [illegible] as [illegible] [illegible] for the [illegible]. The [illegible] [illegible] I possessed began to [illegible] work, and that in [illegible] [illegible] danger of being [illegible] for ever. [illegible] [illegible] [illegible] other [illegible] more than that of the [illegible] [illegible]. Every thing I did was [illegible] to the [illegible] [illegible] [illegible]

his *Leonore*, and drop into that key which is most convenient, is sufficient, and you have a modulation *off hand*. The grand thing is to avoid every thing that looks like a conformity to rule—rules are made for every-day men, and do but cramp the freedom of genius."

While the learned Director was thus declaiming, suddenly a string of the guitar, which was hanging on the wall near me, snapped, and I awoke, to my no small vexation, for I was in the high road towards becoming a great composer of the newest school.

I ought, however, to have been thankful for the little incident that had awakened me, for I had overslept myself and I hastened to put a finishing hand to the piece that I had left upon my desk. On running it over I was delighted to find that it was not according to the recipe of the learned Director and with spirits buoyant with hope, I went to finish the evening at the theatre, and witness the performance of *Don Juan*.

(*To be continued.*)

THE LATE YORK FESTIVAL.

The accounts of the late Yorkshire Musical Festival were audited on the 29th of December, and agreeably to our promise (see our last vol., p. 248), we now submit a corrected statement of the whole. As, however, we have been favoured with the sight of a minutely detailed account, (except, indeed, of one department,) and as the expenses of so vast an undertaking have exceeded those of any former festival, it will prove an interesting record for future reference, if we give the items somewhat more fully than we had intended or expected to do. The exception alluded to will be readily seen to relate to the instrumental performers, and glad we should have been had we been enabled to state the precise remuneration which some of the distinguished principals among them received for their labours. We do not even find the names of Mr Cramer or Mr Mori, the leaders, in the paper before us, and while that of every tradesman or music furnisher is specified, there is no separate account of the respective charges for the vocal and instrumental band. We have only room to observe that this statement, defective, no doubt, merely from the habit of considering the instrumental performer as quite an inferior person in musical arrangements—affords a strong corroboration of the truth of the remarks which we have from time to time made on this subject.

RECEIPTS

	£	s.	d.	£	s.	d.
MORNING PERFORMANCES.						
Patron tickets at 2*l.*	2041	17	0			
Other tickets at 2*l.*	1631	14	0			
Tickets at 1*l.*	5285	0	0			
Ditto at 7*s.*	1380	6	0			
				10,338	2	0
EVENING PERFORMANCES.						
Three concerts,				2,412	2	0
First ball,	247	3	0			
Fancy ball,	2246	0	0			
				2,493	3	0
Casual admissions,	39	4	0			
Admission to see the Minster,	43	6	0			
				82	10	0
Books for the mornings,	360	16	7			
Ditto evenings,	147	6	6			
Ditto and tickets after the Festival,	48	2	0			
				556	5	1
Donations,				694	15	0
Sale of cloth, matting, &c.				226	13	5
				16,789	11	6

PAYMENT

	£	s.	d.	£	s.	d.
VOCAL PERFORMERS.						
Madame Catalani,	630	0	0			
Madame Caradori,	210	0	0			
Miss Stephens,	210	0	0			
Miss Paton,	210	0	0			
Mrs Bayent,	105	0	0			
Madame Stockhausen,	105	0	0			
Mr Braham,	262	10	0			
Signor de Begnis,	126	0	0			
Mr Vaughan,	105	0	0			
Mr Phillips,	94	10	0			
Mr W Bayent,	84	10	0			
Mr Terrail,	47	5	0			
Mr E. Taylor,	47	5	0			
				2205	0	0
Instrumental performers and chorus,				4324	12	0
CONDUCTOR AND ASSISTANTS.						
Mr Greatorex,	150	0	0			
Mr Cambridge,	180	0	0			
Dr. Camidge,	220	0	0			
Mr White,	120	0	0			
M. P. Knapton,	100	0	0			
				550	0	0
Loan and preparation of music,				295	3	9
Organ tuning and altering, &c				66	12	0
Refreshments for principal performers,				39	14	0
PREPARATIONS IN THE MINSTER:—						
Loan of timber,	2188	9	11			
Cloth and cord,	262	11	6			
Carving,	27	0	0			
Ironwork,	78	10	11			
Matting and bagging,	107	6	0			
Slating,	23	18	8			
Linen cloth &c.	62	7	8			
Paperhangings,	220	16	6			
Architects and clerk,	198	18	0			
Sundries,	15	1	5			
				3087	18	9
CONCERT ROOM.						
Two gas chandeliers,	163	0	0			
Seat covers,	93	2	8			
Alteration of orchestra,	413	12	6			
				670	2	8
Use of Assembly-rooms,	105	0	0			
Fitting up do.,	72	15	2			
				177	15	2
Fitting up the Guildhall,				37	14	6
CONCERTS AND BALLS.						
Lighting &c	87	16	3			
Refreshments,	427	13	0			
Quadrille band,	395	6	0			
				710	15	3
Engraving tickets,	262	13	0			
Printing books,	514	2	0			
Miscellaneous printing,	126	15	5			
Advertising,	264	11	3			
Stationery, &c,	45	13	0			
				1213	14	9
Police,				392	9	0
Attendants,				278	2	0
Sundries,				35	17	10
				14,135	12	0
Balance,				2,631	19	6
				16,789	11	6

After retaining 88*l.* 19*s.* 6*d.* for contingencies, the sum of 2550*l.* was paid over to the Directors of the concert-room, who when they had paid 1010*l.* for additional accommodation and improvements to the property, and reserving 140*l.*, divided 1400*l.* among the four infirmaries of York, Leeds, Hull, and Sheffield. The value of the chandeliers and other fixtures retained, makes the total profit to the charities about 3000*l.* The sum of 60*l.* paid for lodgings for a noble Duke, was discharged by the chairman from his private purse.

THE ARCHITECTS OF THE ANTIQUE THEATRE AND M. LAFONT'S

[illegible] the help alone can be to the morale of the chorister on this particular. That we may be said not exclusively to the general [illegible] and to the [illegible] [illegible] that within the [illegible] of our experience the Manager has [illegible] a stronger [illegible] to [illegible] [illegible] [illegible]

must for ever rest upon his doings in France, before our country was benefited by his talents and his virtues.

The niece of Madame de Genlis, and also the son of that deserted and ill-used lady, can bear testimony to his domestic worth.

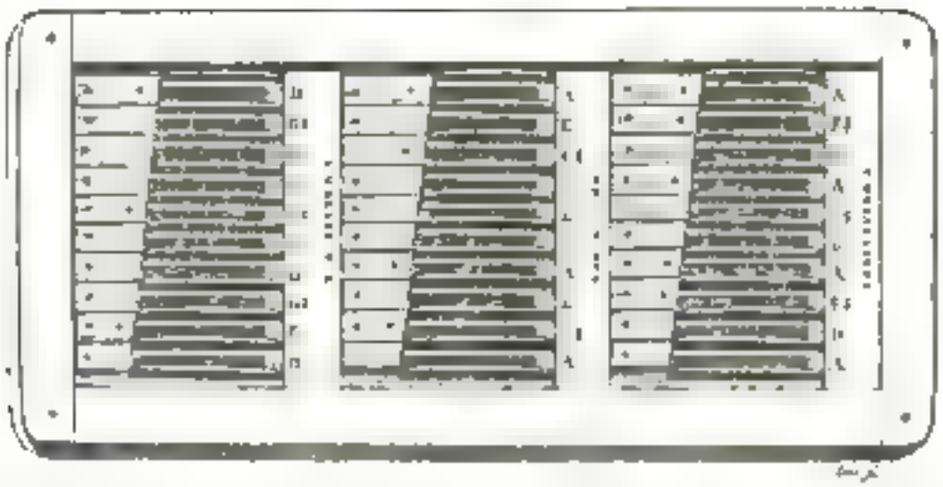
MM Herton, Boieldieu, Mehul, and Nicolo, may vouch for his personal integrity as a private friend, and professional associate.

Lafitte and Co., the Paris bankers, and the shareholders of the Theatre Feydeau, can prove that a disinclination to sign papers was not formerly among the failings of M. Bochsa.

This list of referees to the character of M. Bochsa might be very much enlarged; but were we to add to it the Duke of Wellington, Count Pozzo de Borgo, Count Decaze, and many other illustrious personages to whom the fame of Bochsa is familiar, we might raise upon his cheek, if not the blush of modesty, at least a hectic flush arising from his consciousness of their being able to say more of him than the state of his nerves would at all times bear.

How could the Opera Band ever have put themselves in such a situation as to have cause of quarrel with such a man!

THE ÆOLINA.



We have great satisfaction in being enabled to lay before our readers the most accurate and detailed account which has yet been published of a new musical instrument, now exciting in an unusual degree the attention of the public; and to render our description of it more intelligible, have prefixed to this article a correct representation of the most complete form in which it has yet been manufactured, of precisely the same dimensions as the original whence the drawing was made.

The Æolina, from the originality of its construction and the beauty of its effects, is a decided novelty in the musical art, the expressive sweetness of its tones, the richness of the harmonies it renders, and the contrasts of its exulting swells and dying cadences, realize the poetical descriptions of the Harp of Eolus, and greatly surpass its practical results, while the regularity of its scale gives it advantages of the most important kind, which that instrument does not possess. From the close resemblance of its tones to those of the *Harp of the winds*, and from the analogous circumstances under which the sound is produced in both instances, the name of the Eolina has been derived.

A single Æolina is thus constructed. A row of from six to ten parallel rectangular apertures, differing in length according to the sound required, are made in a plate of metal about two inches in length, elastic metallic lamina, or springs fixed at one end only, are then accurately fitted to these openings, but in such a manner that they may vibrate freely within them without touching their sides. When at rest, the free ends of the springs stand above the apertures, leaving them partially open, those producing the graver sounds being more raised than the others. The breath being directed against one of these springs, throws it into a vibratory state, and the aperture is thus alternately closed and opened, the current of air being in this manner periodically intercepted and transmitted, condensed and rarefied, undulations are produced corresponding in frequency with the vibrations of the spring. The number of the vibrations, or the pitch of the sound, is determined by the length, thickness, and elasticity of the spring; nevertheless, the sound is not immediately produced by the vibrations of the spring, but by the periodically interrupted current of air, and any other means that can be devised for opening and shutting with the necessary frequency an aperture through which a current of air is directed, will produce the same sound. Thus Professor Robison produced musical sounds by rapidly opening and closing the passage of a stop-cock through which a stream of air was passing, an idea which has been improved upon in the Syren, an acoustical instrument invented by Baron Cagniard de la Tour.

The Æolina represented in the wood-cut, consists of three chords of ten notes each, tuned so as to form the perfect major chords on the tonic, dominant, and subdominant of the key of A. By this arrangement a complete diatonic scale, extending through three octaves, is obtained, any unmodulating melody may, therefore, be performed upon it, and be accompanied by the three simple harmonies of the key. Some, more limited in compass, are constructed only of two chords, and others again consist but of a single one. The latter are confined to the imitation of the modulations of the Æolian Harp, and to the performance of bugle-horn airs. The instruments under the improved forms we have described are manufactured

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

"Musical reviews does not furnish a more frequent occasion than that of dramatic performances. The lovers of such a change does no more suit by with the composition that the weight of the fault — composer's lightness, when we remember that the writers of songs who are generally ignorance of music and consequently unacquainted on the above at words to the singing which lend them no sort such as just appear the ear and the whole receive even under the most severe and pitiful disposal of the composer. Except Moore's Melodies and a few other good specimens of elegant and correct vocal poetry the best songs, a great of countrymen and good in our language present to be the most extraordinary for where the authors have not been betrayed into a meaning that have had more beauty to be explained. The sung of Princes and Princess Ballet Songs, show that the English language, when properly written and set down as naturally out of the mouth to music as any except the Italian. The present prevailing fashion of a desire in England, in a limited proportion another French, German, Italian and native but a mixture of the whole. We have been educated with many tastes from Germany and France and our stage has been so mixed with the melodies of various nations that it is pretty hope the number of our language does not work acquaintance with a style of heterogeneous. Operatic art and some study of music are to be looked to the writers of songs. Mercantile was an ornament of the delicacy and early impress on adapting power to music that he spent his whole life a perfecting himself in the knowledge of them. Others among the Italian writers have done the same. Moreover a syntax are wrought but an improvement kind of talking. In musical concern of a higher sort than the more amusements which is found a songs, it must be found that the truth of expression depends more on accent than in thought. A powerful effect cannot be produced where a hanging great lesson have lost its working machinery for the beholder to laugh at.

1365. The Courier of this date contains some account of a Soirée dansante which is another more not less than an ordinary part of a certain trade singer. I have no right to object to this gentleman's pushing by a system which has become so general; but I do object to the latter part of the paragraph which may lead the unwary reader to believe that Miss Childs whose talents are there said to have been publicly developed by the person attended to, is his pupil. She is the scholar of Signor Curioni, who brought her before the public at the Hanover Square Rooms, in 1847, where she appeared to infinitely greater advantage than on the stage of the English Opera House.

1366.—The annexed is an account of the sums received at all the theatres in Paris, (the Italian Opera excepted, which is by subscription,) during the two months of November and December last, in francs and centimes:—

	£	s.
Académie Royale de Musique,	95,211	00
Théâtre Français, - - -	64,113	20
Opéra Comique, - - -	88,746	61
Odéon - - - - -	23,147	05
Théâtre de Madame - -	110,485	70
Vaudeville, - - -	34,797	10
Nouveautés, - - -	80,122	50
Carried forward	517,623	20
Brought forward	517,623	20
Variétés, - - -	114,254	55
Gaîté - - - -	78,633	40
Ambigu-Comique, - -	55,453	65
Porte St. Martin, - -	134,105	05
Cirque, - - - -	100,911	60
Total, - -	1,001,371	60
Net produce - - -	792,730	20
Rights of Authors, - -	73,000	40
Tax for the poor, - -	91,832	00
Debts, paid to the Grand Opera,	43,814	00
Total, - -	1,001,371	60

or £11,798. It will be seen by the receipts at the several theatres, how much entertainment and recreation are in Paris preferred to the legitimate drama and regular opera.

1367. The writer of a letter in the *Spectator* of this date defends the conduct of M. Laporte, in his dispute with the Board of the Italian Opera, denying the right of the public to interfere in the matter and grounds his argument on the fact of the theatre being a monopoly. This is the very reason why the public are entitled to interpose: a monopoly of the kind could not be allowed on any other terms. What great a man as Laporte ever right to harass a responsible set of the same name keep me clutch over him, without control of the right to appeal into the grievance of the actors he gives in return? provide. Such a doctrine was never heard of before. I do not mean that he is to be required liable to legal interference but I do mean that he is to be protected by public opinion and have no such opinion to be declared even through the medium of the press! It is not enough to say "if you do not like our performers stay away." This could not be endured, for there is no other Italian Opera to go to: and if it is proper to have such a place of public entertainment, I see quite reasonable to allow a manager curiously to what he thinks is the public taste, the earth to point of fact we said to the effect of allowing him to engage persons whom nobody wanted go to hear or to reject those whose talents, and those only, the public approve as a means of encouragement.

As to the Opera being a losing speculation, I cannot that it generally has been a profitable one and, if well managed, would not fail to be a very lucrative concern to the lessee, as well as a cheaper and better place of amusement to the subscribers and to the public in general.

MISCELLANEOUS.

Mr and Mrs. Keeley, Mr Vaughan and Mr Bellamy, are now on a professional tour through the northern counties and the south of Scotland, which has proved tolerably successful.

Mr H. A. Smith, precentor of St. George's church, Edinburgh, died lately in that city. He was the author of several vocal compositions sacred as well as secular, among the latter of which is the popular song of "The Flower o Dunblane." But he deserved well of the musical world, chiefly by his publications on Scottish and Irish melodies.

Review of Music.

The Musical Bijou: an Album of Music, Poetry, and Prose, for a new year (no. *Edited by* F. H. Bennett (Goulding and D'Almaine, Soho Square.)

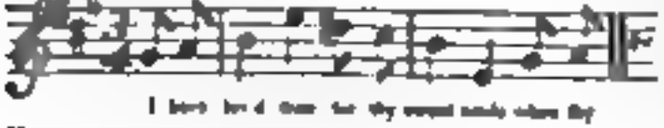
In our last, we cast a glance at the ornamental parts of the present volume a publication which may claim the merit of being the first-born of musical annuals for though something on a scale of plan preceded it, as far as relates to the actual date of appearance, yet it proved a complete failure, and will soon be forgotten by the few who happened to open it, if not already vanished from their memories.

We have now to direct our attention to the interior of this work and, regardless of all extrinsic observations, to examine with an unprejudiced ear its musical performances chiefly, taking a slight view of the pages devoted exclusively to poetry and prose

To begin then with the musical part. This comprises seventeen compositions,—twelve vocal, four for the pianoforte, and a quadrille. Of vocal poetry there are five pieces. The poem consists of two tales, and a romantic sketch

Mr Bishop has a larger share of the volume than any other of the contributors. He supplies four pieces, two arrangements, and two original compositions. Of the first are *The harp of Devon*, from the powerful pen of *the Editor of Shepherd* and worthy of a setting so impressive, charming Scotch air, with a judicious accompaniment of simple beauty and "My Emma, my darling" an invitation to the pleasures of a sunny isle, written by the same, but in a very different, and by no means so happy a strain, the melody which is unknown to us, being much on a level with the words. The two new productions are "Oh! tempt me not with proude knight," a song in rather a common style both words and music, and set without much respect for prosody. Thus we have trochaic for iambics, *Oh tempt* and *To me*, instead of *Oh tempt* and *To me*, &c. His other composition, a glee, for soprano counter-tenor, tenor, and bass. "While the moon shone bright," the poetry by Mr J. Pocock shows the experienced and able harmonist, but we cannot think that either the music or the measure of the verse is well adapted to the words. To be in character, the dirge should be sung extremely slow in which case, however, some of its effect would be lost for we suppose large, and audible singers to be intended, though no direction is given.

Mr Rawlings has one song "I have known thee in the sunshine" written by Mr T. Haynes Bayly, whose part in it pleases us more than that of his colleague, for there is much feeling in the poetry and but little in the air, the latter assuming in some degree the manner of the quavering. The second line—(we will have a starting knight to repeat this word)—the accent is continually erroneous. e. g



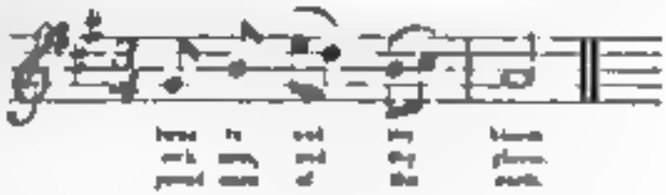
I have loved thee in the sweet smile when thy

* See Advertisement for December last.

"smile" is obviously the emphatic word, therefore the accented part of the measure is in proper place. The passage may be scanned thus,—

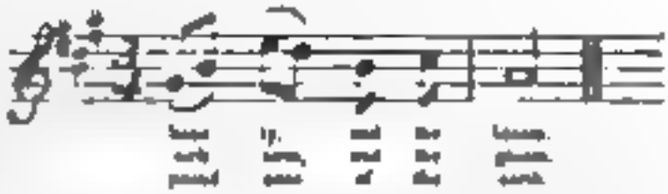
I have loved thee in thy sweet smile when thy

The emphases "beauty," "sickness," and "proud cause," should have had some quaver to each syllable, and the succeeding unemphatic syllables ought each to have taken two quavers thus —



have to not thy bloom
sick ness, and thy glance,
proud cause of the earth.

If Mr Rawlings compares the above with the following, which is his own, he will, we feel assured, be candid enough to acknowledge the correction.



have to, and the bloom.
sick ness, and thy glance.
proud cause of the earth.

This is a subject we have often dwelt on, and shall continue to press, knowing its importance, and being persuaded that much of the indifference, not to say dislike, to vocal music felt by many people of excellent understanding and taste, arises from the composer's neglect of prosody

Peter Rambo, a song, written by Mr. Bellamy, and composed by Mr C. Horn, is in a familiar style, and will be admired by those who like passages and cadences which have received the sanction of time

Mr Harnett's name appears twice in the volume first in a duet, "Will you come where the sweetbriar grows?" written by the ingenious Mr Stan Van Dyk, whose recent death we, in common with many others, have much deplored and a song, "Now the lamp of day has fled," the words by Mr H. Ryan. The duet is very pretty, and here and there exhibits something like novelty. The second part might in two or three instances be made to sing better, but as a whole this is easy and will generally please. His song, though wanting variety, and possessing no remarkable feature, is in a style that will secure many audiences in its favour

Both the words and music of a song, "My gentle one," come last both to Mr A. Lover, a name quite new to us. We cannot refrain from expressing our surprise that a poet knowing enough of the mechanism of musical composition to set his own verses, should have been guilty of such numerous and glaring prosodial errors. Independently of these, his present production is not destitute of humorous line either as poet or musician. In the latter

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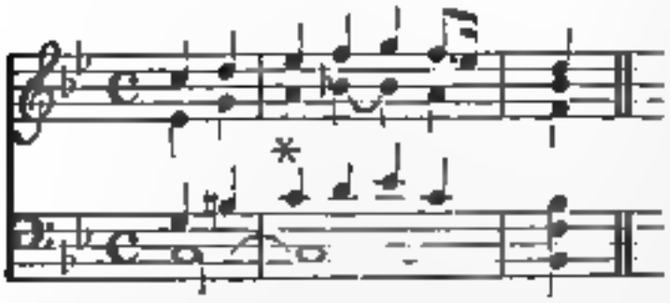
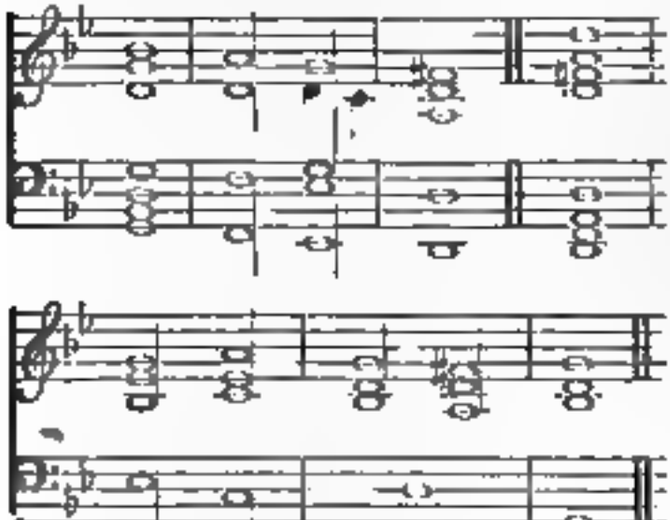
imperfect ones, it is true—must either have been an oversight of the author or an error of the copyist.



By changing A at the asterism to G, the evil is remedied. Indeed, we cannot but believe, that the perfect chord, not that of the 6th, was the composer's design, whatever he or his amanuensis may have put down.

This work is engraved and printed on extra-sized plates and paper, so that a larger quantity of music is comprised in a given number of pages than at first appears. Notwithstanding which, we think that Mr N. will be acting with policy by either increasing the quantity or diminishing the price.

At the end are introduced five chants, by Purcell, by his father, and by his uncle. That by the latter generally known as the *Funeral Chant*, is so beautiful, and takes up so little space, that we reprint it here. Dr. Burney could not discover its merit!



PIANO-FORTE.

1. La Mélancolie et la Gaîté, Romance and Rondo *brillante, composed by* F Kalkbrenner. (Goulding and D'Almaine.)
2. Introduction *and* Rondo *on the air,* "Let us haste to Kelvin Grove," *with an accompaniment for the* Flute (*ad libitum*) *composed by* D. Schlesinger. (Cramer, Addison, and Beale. 201 *Regent Street.*)
3. Divertisement, *composed by* James Satchell. (Clementi, Collard, and Collard, 26, *Cheapside.*)

The first of the above is in three movements,—a short Introduction *adagio*, a Romance, and a Rondo, *allegretto, Vivace*; all in E. The romance is, of course, the sentimental part, "the sweet melancholy," and the rondo its opposite, or "sport and youthful jollity." There is more expression, more gentleness and delicacy in the former than Mr. Kalkbrenner usually displays, for his natural leaning seems to have been towards the brilliant style. The present work, however, shows that he can be tranquilly graceful when inclined. He is, in truth, getting older, and—is but just that, as we add to our stock of years,—a wealth of which we seldom are very ostentatious—we should increase in judgment, the purest of taste, an acquisition so valuable, as almost to reconcile us to the conditions on which we obtain it, and whereof we ought to be proud. This requires a good player, by which term we do not exactly mean one of the slight-of-hand people, but a performer with a *Cramer touch*, an active finger, a free wrist hand, and some feeling.

Mr. Schlesinger's Rondo demands the same sort of player as to proficiency and execution as the above, but his composition has little of the expressive in it, the brilliant predominates, nevertheless, it is an elegant production. The air is universally allowed to be delightful, and it is here treated in not only a masterly, but a very attractive manner.

No. 3 is, if we mistake not, by an amateur, for it exhibits much of that naivety in manner which, generally speaking, is more likely to be met with in the class of dilettanti than among professional musicians, the ideas of the latter, from the nature of their daily, their hourly pursuits, being too often governed by what is constantly present to them, and which exercises a despotic control over their minds. But if the professor thus loses in freedom, he gains in method, or arrangement, and in correctness. Mr Satchell with an unfettered imagination, seems to have wanted a little of that advice which the laborious musician, the patient drudge, might have imparted: we find asperities in his pages—in the first few bars, and the seventeenth, of the *Introduzione*, for instance—which an experienced composer would have smoothed down. Nevertheless there is enough to weigh against these, a great deal of melody, much vigour, and a lively fancy. The divertisement consists of an *Introduzione alla Marcia*, a pleasing Military Air, a Slow Interlude, and a Rondo. It begins in G, but ends in A, another irregularity which we cannot countenance. The whole is easy, and of a moderate length.

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1. Il Rivocato, Doner's *celebrated Duet*, Op. 38, newly arranged, *with* Flute, or Violin, *and* Violoncello Accompaniments, (ad lib.) *by* J. B. Cramer. (Cramer and Co.)
2. The Ballad, "Alice Gray," *composed by* Mrs. P Millard, *arranged with an* Introduction *and* Variations, *by* Philip Knapton. (Pettet, 154, *Oxford Street.*)

No. 1 is the well-known duet for harp and piano-forte in Eb, arranged for the latter instrument only but with accompaniments that are useful though not essential. We are rejoiced to see this resuscitation, or *rivocato*, as Mr. Cramer calls it first, because it is a work that deserves to be rescued from neglect; and secondly as it probably is a pledge of other restorations of the same inestimable composer, who, in spite of his almost unrivalled merit as a writer of piano-forte music, is, in the language of Almacks, said to be *passé*. Such is the destroying effect of undiscriminating tasteless fashion, which is beginning to number Mozart among the ancients, and always treats the ancients (Handel included) as barbarians!

Miss Mitford's pretty melody deserves to be generally known and as the present arrangement the composer, we yield to no competitors, and welcome so pleasing a ballad even in the guise of an air with variations. Mr Knapton's unobtrusive notes to it is everything that can be desired he has also given the subject and the accompaniments as much as necessary to the original as the case admits but his first and second variations are rather against, and has only drawn the melody into a state of absolute distraction. Imagine readers with the last two lines of the ballad fresh in your memory —

[illegible]

Imagine a dance movement, as we might term, Presto, or a wedding up to an air with—appropriately enough—to a disgusting lower string music

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1. The Seven Ages, as sung by Madlle Lemmy and the Baker Family arranged with Accompaniments, by T A Rawlinson (Chappell and Co)
2. "Ah the bona the air sung by Signor Belletti as adapted, with an Introduction, by H F Rawlinson (Chappell and Co)
3. La mia Dorabella the Trio as [illegible] arranged by [illegible] Wallace (Lamborn Cock, New Bond Street)

Mr Rawlinson remembers on the deservedly popular Seven Ages are short, but as numbers more yet shorter and not as the very simplest style of such things. They are likewise well arranged for the hand, a feature in all Mr R's publications which is not one of their least recommendations.

Mr Rawlinson has generally consulted the convenience of the performer. No 2 is a proof of this, and of which under degree of brilliancy may be produced at the expense of very little trouble. This accompaniment will operate as an [illegible] even on those who think with us that the air has been valued much too highly by the admirers of Signor Belletti. Let us, however, point out Mr Rawlinson's omission to restore words to the bass of the fourth and fifth bars of the first and one of the second bar last staff, page 1 of the quick movement. In the former the fifth and octave, and in the latter the thirty seventh of the key falling are highly displeasing to a well educated ear

Mr Wallace has written out but one third of the three movements for each of which he has not only given us "La mia Dorabella," which makes a first movement, but likewise [illegible] from the same opera, as a second and [illegible] as a third. Such an assemblage of opinions to select a variety to the present day when [illegible] and manners are not always the attributes of arrangers. Mr Wallace has done little more than copy them from the originals what he has done beyond this he has done well

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Lee Rawlinson

No 1 A Fantasia &c. selected and arranged by J B Cramer
No 2 "Dinah I Adore." duets by Alexander Nevins
No 3 The Violet" duets by A Vance
No 4 Jack O'Hazeldean." duets by T A Rawlinson (Cramer and Co)

These are names for beginners and very useful are such publications, when selected and arranged with judgment and served with proper things, for they encourage the youthful learner and make the way to melody The four are one piece and all well calculated for the end in view, except the second, which is not arranged in so natural and smooth a manner as the others As a [illegible] has been in the habit of the fourth bar leaving us [illegible] of using us, to ascertain either The most strict attention to rule should be paid in the construction of these earliest studies, for the future taste of the student much depends on the [illegible] It is easy enough to make a good style very [illegible] very difficult to effect a bad one Master may perhaps smile at our stopping to criticise so mere a trifle but an error in a here book is thought with more contempt than in a folio Each of the above is limited to two pages, and the price at the [illegible] ever heard on musical publications

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Two Favourite Airs in Rossini's New Opera, La Cenerentola, arranged, with an accompaniment for the Piano, ad libitum, by T Latour (Latour 10, New Bond Street and Trumpeter, Piano)

As a Piano the Cenerentola in honour of the hour, an [illegible] at Charles X Rossini produced La Cenerentola a Roma at the Academie Royale de Musique Being composed for a [illegible] purpose the opera, as a matter of course was required to be performed but the author, knowing that the fame of his labour should be an object contributory thereto made considerable [illegible] of the pieces on the two which he had engaged to write for the same theatre and these with some alterations and many additions were brought to London by the copyright obtained, as far as [illegible] a French title Mr Latour bought and the two books now before us comprise the best things, or at least those most likely to please here arranged for the Piano forte Never having heard the opera performed in any shape and not even having had a glimpse of the score it would be rash in us either to approve of the particular pieces from an adaptation of this kind but we can with pleasure say a word of the publication as a collection of entertaining pieces, in which [illegible] to be said to contain many [illegible] distinguished for their originality and [illegible] of tone, the pieces chosen [illegible] among the most of the present [illegible] The arrangement is made with that knowledge of effect upon the public generally which Mr Latour possesses in an eminent degree and in respect to difficulty and style as on a par with his adaptations of the other operas of Rossini, as well as those of Mozart

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Select Airs from Mozart's opera (as far [illegible] performed at the English Opera House under the title of The Siege arranged, with a Piano Accompaniment (ad lib) by [illegible] Power 3 Books Power)

So many arrangements of this opera have appeared, that it would seem to be a work of supererogation to add to their number There is no law [illegible] against the multiplication of such publications, and that we have attended by persons [illegible] to get before the public by use of a few [illegible] All objections which [illegible] of overcoming the [illegible] vocal music and the [illegible] of making a few shillings do those ends which the efforts of many [illegible] are hardly worthy of consideration in those whose [illegible] are wholly absorbed in other professional pursuits The one that they thus generally enter into competition with very able and experienced persons, being possibly, some credit by

the comparison challenged; but this is a question of prudence, and for them to consider, not us.

As this arrangement appears to have been suggested by the performance of the opera with English words, we naturally expected the English rules to the several pieces instead of which we find the Italian only. This however matters very little, and we only mention it as an inconsistency. Mr Perry's object is to render his adaptation as easy as possible, and he has succeeded. Indeed such is the comparative simplicity of *Così fan tutte* that it would be a difficult task to put it into any difficult form.

Grand Concerto by Mozart, *arranged with accompaniments of* Flute, Violin, and Violoncello, *including Cadenzas and Ornaments, expressly written for them by* J. N. Hummel. No. 2. (Chappell, 135, *New Bond Street*.)

This is the second of a set of Mozart's twelve grand concertos which a spirited individual is publishing at his own risk, having engaged M. Hummel to reduce the full orchestral accompaniments to these instruments, in order that these compositions may get into general use; and, likewise, to afford the piano-forte part the advantage of the added notes up to c‴ in such cases as the author himself would most likely have employed them, had they existed in his time. M. Hummel has also written cadences to the two now edited by him, a practice he is to continue, and if with the same success that has attended his present effort, his labours will considerably augment the value of the work.

The concerto now published is one in three movements, an *allegro*—an allegro moderato, common time; an adagio, in 6/8 three-four time; and a finale allegretto, in two-four time. The greater part of it is in a bold, vigorous style; the author seems to be overflowing with spirit; brilliancy therefore is its characteristic; and to exhibit to an effect. The performer must not look for many of those touching passages, those fine, unexpected modulations that are so richly spread over most of Mozart's compositions, they are thinly scattered here, but runs of semitones, which were beginning to be fashionable at the time the concerto was written, in great abundance. These, however, are more than repaired by the two invaluable qualities in compositions in this composition, namely, a very masterly design, and an uninterrupted flow of melody.

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1. **Three Waltzes**, composed by James Sarcenas. (Clementi and Co.)
2. **The Welsh Quadrilles**, *composed and arranged by the author of* "The Captive Knight." (Willis and Co.)
3. **La Parisienne**, *Nouveau Recueil de Walses*, composed par J. De Manziano. Op. 10. (Willis, Lafour, Clementi and Co.)

No. 1 are, we believe, by an amateur and contain a great deal that is remarkably pleasing, and some of merely those we have for a long time past met with in the same species of music. We find a note here and there which an experienced person will, for the sake of effect, alter. Among these are the three a's, page 6, bar 18, which would be much improved by a flat.

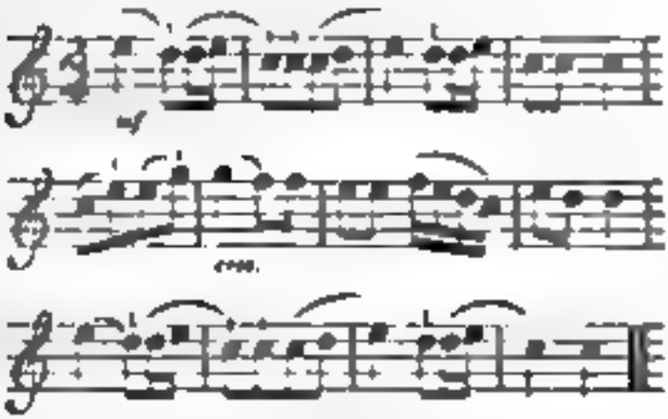
No. 2 are Welsh airs converted into quadrilles, and if manners alone were merit, these would be worthy of unbounded praise. But they are all in one key, c, which never changes, except for a few bars into the relative minor the monotonous effect they, consequently, produce is quite fatiguing.

No. 3 is a selection of waltzes dedicated, with true French gallantry, one Miss, one to each. They are all very pretty, and not by any means common in style, but shewing a rather superior taste.

DUETS. PIANO-FORTE.

1. **Rhinish Carneval, Air, with Variations**, by Ferdinand Ries. Op. 146. No. 2. (Goulding and D'Almaine.)
2. **Overture to Così fan Tutte**, *arranged by* George Perry. (Perry.)
3. **Overture to Beethoven's Leonora**, *arranged for two performers, with accompaniments for* Flute, Violin, *and* Violoncello, (ad libitum) by W. Watts. (Cramer and Co.)
4. **Three Quartetts**, Les Favorites, *arranged and published by the same.*

Nothing can be more simple than the *Rhinish Air*, which is in the small compass of twelve bars —



Upon this Mr Ries has written five variations, sparkling, and in one or two instances, not very easy but taken altogether, will rather bestow the reputation of great instrumental powers on the performers, than really require them. This is an endearing duet and will please both the performers and hearers without their being able exactly to assign a reason for the pleasure they receive, or to mention any one particularly striking feature or memorable passage in the whole composition.

The overture to *Così fan Tutte* is the easiest but not the best of the airs of Mozart's works. It is more in the Italian than German style, though the great master frequently peeps out, and shews us that even while trifling, he can do more than most others have done in their gravest moments. The arrangement is very well executed, indeed it could hardly have been otherwise, the simplicity of the materials considered.

Beethoven's overture in *Leonora* entirely differs in style from the foregoing, and required all Mr Watts's skill and experience so to arrange it as to preserve as much as possible of those beauties which can only be perfectly developed by an orchestra, and that a very complete one. It would be absurd to say that he has returned in his arrangement all the effects which the composition is capable of yielding, but he has made the best use of the score—from which he has evidently worked, and not from a German piano-forte part,—and has conveyed as accurate an idea of the author's intentions as intricate or comparatively limited would allow.

The quadrilles, No. 4 of the above, have been noticed by us, both in their original state and arranged as duets. The present are admirably adapted for very good performers, but produced, unfortunately, too difficult for the generality of those who amuse themselves by playing these tunes.

HARP

1 Grand Etude, consisting of Finale Brillante to which is added, Rule Britannia, with grand variations, by THOMAS LABARRE. *Margaret the Lass of Fifeave*. Op. 31. (Mori and Lavenu, New Bond Street.)

Those who expect to meet with Studies for the harp that shall equal in musical completeness some we have for the piano forte, will be grievously disappointed. Few people seem to arrive at the same degree of excellence on the former as on the latter instrument. Exercises therefore of the masterly kind which will cause parents to exercise are not in request, and there is no adequate motive for publishing them. But why should those who have to produce such high works? The Viennese de Marin, the only man in our time who could have composed what might have had a chance of being put on a level with the studies of Cramer and Moscheles, never set about the task; and all of the kind, such as we are acquainted, are of a lower order, that is, are written for more general purposes and amusement, and merely devised as pleasing exercises to originality.

M. Labarre has here attempted to unite the character of the class of music and has partly succeeded—but we cannot say wholly. He has introduced some hard passages, and passages of a certain description, requiring a peculiar kind of hand, together with great activity of four good fingers; passages that are exercises, rather; but many of the passages want interest, and lack that temptation which constitutes the study a real exercise subsidiary.

To *Rule Britannia* are added five variations of the most brilliant kind and for only for first rate performers. We might, for the entertainment of others, be induced to enjoy some of the difficulties, as adventurous exercises. We have heard the composer of these play them—and in his hands their effect is as pleasing as grand.

HARP AND PIANO FORTE.

The Seven Airs, as sung by Madame Vestris at the *Queen's Palace*, arranged by N. C. Bochsa. (Lavenu.)

The title of this should be in the plural for there are four airs, detached, and in quite different keys. Bochsa, Tyrolese, and all such accurate arrangers, are very partial and fill up the introductions to them, capriciously from their favorite and narrative; but this at length becomes wearisome from these great authorities, and the most readers that they begin to pall upon our ear. These were sung before the King, at a concert his Majesty gave last year, and pleased exceedingly. They are arranged in a very easy manner for both instruments, and compressed in a few pages.

HARP AND VIOLIN OR FLUTE.

Souvenirs de la Musette de Mombre. Airs in a Opera, arranged as a Duet by T. Latour, and C. de Beriot. (Chappell and Co.)

Two of the finest performers of the present day have united their powers to produce what very admirable talents might have accomplished nearly as well; for this is an arrangement that does not attempt to give the greatest possible effect that might be obtained from the instruments, but such as can be extracted from them by performers of an ordinary kind. To these the present publications may be recommended, as we trust they cannot fail to please both players and hearers; the former because it requires no great deal of preparation or exertion, the latter because the subjects are well chosen from a work which deserves the popularity it has obtained.

VOCAL.

Glee, *for voices*, "Where should Lovers breathe their vows," the poetry by L. E. L., composed by T. F. Williamson. (Prior.)

Trio, "Like as a Father" arranged *from Cimarosa's Cantata*, "Perfida Clori," by Joseph Mazzinghi. (Lonsdale, 9 Russell Street, Bloomsbury.)

Duet. "Yet a moment, young-eyed Passion," words by W. F. Collison, music by Sir John Stevenson. (Chappell and Co.)

Mr. Williamson's glee is a piece of very correct vocal harmony, the parts sing well, in one a beloved phrase, and the poetry is accurately set, except towards the end, where the repetitions of "glance" and "heart" produce something like a play on the words, which we cannot suppose was intended. Nevertheless, it wants the touch of genius, that distinguishing trait, and in what are considered conversant in the laws of counterpoint might have produced without an effort, such indeed is the history of the great majority of glees, of which not five or a hundred are destined to survive a very few lustral part centuries.

Mr. Lonsdale's trio is a pleasing essay in the manner, with varied words set to it. And this is all that should have been said on it in this page. We would have added, that they answer the purpose very well. It is difficult to help running at seeing "Perfida Clori" dedicated to a reverend gentleman, and by the composer last by an English concerns who has gone to have put on it some words from Handel's oratorio.

The duet, No. 3, has some pretty passages in it, which will be very effective if the singers of the upper part be able to articulate them distinctly and neatly. It is in two movements, an andante and an allegretto, but the whole is short.

1 Ballad. "There is a light in that dear eye," written and composed by J. Sedgwick, of Wood Eng. (Lavenu.)
2 Song. "To the waves of friendship," the words by W. F. Collison, the music by J. C. Lonsdale. (Chappell and Co.)
3 Ballad. "If my love has an eye of the softest blue," words by the late Rev. C. Wolfe, composed by F. Romer. (Chappell and Co.)
4 Ballad. "Then never be sad," composed and published by the same.
5 Ballad. La Ninà Marina, *translated from the Spanish by J. de Lacy Mann, Esq.* composed by B. Lunn. (Chappell and Co.)
6 Ballad. "The Bride of Abydos," the melody by Miss Mellon, the symphonies, &c. by F. Romer. (Prior.)
7 Ballad. "Many happy returns," the words by T. H. Bayly, Esq., the music arranged by T. Wilson. (Wilkes and Co.)

8. Ballad, "I'll live, but ne'er shall smile again," sung by Mr. Braham, Esq., composed by J. Barnett (Prince.)
9. Ballad, "I gaze upon the morn's bright beam," words by W. Wrangham, Esq., composed by W. Thomas (Lonsdale.)
10. Romance, Cupid caught, composed by W. Knight (Lonsdale.)
11. Ballad "Ah! tho' my harp," the poetry by W. Monkhouse Esq., composed by J. Barnett (Dale, Poultry.)
12. Cavatina, Love's escape, sung by Miss Love, the poetry by F. Tomkinson, Esq., composed by S. Nelson (Dale.)
13. 14. 15. 16. Little songs for little singers, composed by J. Green. (Green, 23, Soho Square.)

No. 1 is in a graver and more expressive manner than most of Mr. Wade's songs. It is full of feeling, but not as original as many of his productions.

No. 2 is in praise of Christmas festivities, therefore comes too late perhaps for readers may say but a merry Christmas, or *good time*. It is a song and a chorus for three voices, part of the former and the whole of the latter being the delightful Venetian duet. "O pescator dell onde," a little altered, and a base part added to the choral part.

Nos. 3 and 4 both shew a refined taste, and apparently are the productions of a good musician. The words are set with care and the accompaniments are excellent. We do not often meet with ballads possessing so much merit as these.

The words of No. 5 are set with considerable skill, and the task was not an easy one to an inexperienced composer. The air is pleasing and the accompaniment good. We would recommend Mr. Long to expunge the Bb from the second chord of Eb in the tenth bar.

No. 6 is a charming ballad. The fair author of the melody has a right to claim by far the greatest share of the praise due to the few bar's of the finest colour; but something is due to Mr. Knapton for what he has done, which evinces a very correct taste.

No. 7 is a well known and admired air; but we cannot at this moment call to mind its title. The words are by Burns, however, and we must confess our preference for the former of the two.

Nos. 8 and 9 are feebleness, but do not indicate any effort.

The rest there are likewise free from actual error; but not containing a single note that is entitled to the critic's observation.

Nos. 13, 14, 15, and 16 may be called nursery ballads. They are printed in octavo, with a pretty lithographed frontispiece to each, and composed, both with regard to air and accompaniment, in the simplest manner possible. The last is the Tyrolean air. The Notes have been put into the easiest form that could be devised. These are all calculated to answer the purpose they have in view; they pretend to very little, and that little they perform. The songs here named are numbers 2, 3, 5 and 6; we have not received the intermediate numbers.

This is a selection in the form of a divertissement, from the very popular opera of Auber, containing a few of the most favourite airs blended in one piece. In addition to the piano-forte part there are for the violin, and for the flute are printed separately, each of which is within the reach of very moderate performers. The duet is of a reasonable length.

VIOLIN.

Fantasia, with an accompaniment for the Piano-Forte, composed by P. Rode. Op. 24. No. 1. (Monzani and Hill, 99, Regent Street.)

This is not a Fantasia, but an air, with a slow introductory movement. Be, however, as title what it may, it is a most graceful composition, and ought to be possessed and valued by all violin players, whether amateur or professional. To the former some passages in it will appear difficult; but to either the fine, pure taste displayed in every page, almost in every bar will be an improving as gratifying.

FLUTE.

1. Scotch Fantasia, with an accompaniment for the Piano-Forte, by Charles Nicholson. No. 1. (Clementi and Co.)
2. Reminiscences from the opera of Fiorella, by Auber, arranged as a Rondo, with an accompaniment for the Piano-Forte, by L. Duncan. No. 12. (Monzani and Hill.)
3. Fifteen Tyrolean Melodies, arranged with an Introduction, by C. N. Weiss. (Cocks and Co.)
4. Troubadour du Tage with Variations, and an accompaniment for Pianoforte (ad lib.) composed by Gerrard Pace. (Cocks and Co.)

On opening No. 1 we were agreeably surprised by a Preface, wherein are promulgated opinions which we have often wished to impress on our readers, and, are pleased to hope, not unsuccessfully. "Mr. Nicholson," we are here told, "has been induced to commence a work of this kind from the many complaints made respecting the difficulties of modern compositions, and which indeed are frequent; so great as to require more time and trouble to overcome them than most are disposed to devote, and to deter many from even attempting them." This declaration from the most brilliant flutist in the world ought to have and will have its weight for it is high time that the eyes of all musicians should be opened, whatever instrument they may profess to their own interests and to the interest of the art itself. To publish what none but themselves can play, and what they so compass by dint of great labour only, is not merely to deter the reasonable amateur but to strike at the very root of music, by substituting difficulties which are ever ready enough for taste and expression which everybody is sure. Mr. Nicholson has given in this first number of his laudable work, a Spanish air, an old Irish, and a Russian one, together with a Rondo of his own, all of them pleasing and easy; and the accompaniment is so exceedingly simple, that it may be played in the merest tyro, it is a great request. He has in part realized the hope expressed in his preface that these compositions "are such as will afford much of the usual gratification with but little of the usual toil."

The lover of the grand or severe must seek for gratification in the Harmonist: its chorus is of its complexity. No. 2 is an instance of this, the air never changes the key except on occasions to do relative minor and dominant; nevertheless there is something in it so natural, so natural, and the rhythm is so distinct and comprehensible, that it will affect those who are sincere to most scientific things. The flute part is midway, between the

extremes, in point of execution; and the accompaniment easy.

No. 2 contains chiefly the airs sung by the Rainers, with a few others that have been performed since that family introduced a taste for the melodies of the Tyrol. Most of these have two variations added to them, which, with the ornamental notes, are written with judgment.

No. 4 is a French air, and an admired one too, though we never could find out the reason why; but it is not the composition of Mr. Price, as the wording of his title-page might lead some to suppose. The variations on it are more difficult than so simple a subject can justify, but after an inspection made rather a haste, we do not here find any errors to complain of.

FLUTE AND PIANO-FORTE.

1. Dr Reimer's *favourite* Air *varied*, arranged by C. N. Weiss, No. 1. (Hessey and Co.)
2. Ditto, No. 2.

Nos. 1 and 2 have, in their original form, as violin pieces, been reviewed in this work. We are always glad to see compositions in which so much taste is manifested, put into as many different shapes as they can be made to assume without sustaining any serious injury, because by such means they become better known, the author receives greater encouragement, and the pleasure they afford is more widely diffused. As now arranged for the flute, their effect is very good, not equal to that of the violin, certainly, but quite sufficient to justify the adaptation.

The copy of these sent to us has the original violin part printed over the piano forte accompaniment, and the flute part is detached. Whether this was intentional or not, we are not qualified to say, but are very sure that such an arrangement renders the work doubly useful.

GUITAR.

1. Giuliani's *three* Rondos *for two* Guitars, revised and *fingered* by G. H. Derwort. (Paine and Hopkins.)
2. Drive of Cattle, a *melange*, for Nos. 15 and 16. (Wenzel and Sinclair, *Frith Street*.)
3. Three Italian Airs by Airoli, *arranged by* J. A. Nixon. (Ewer and Johnsing, *Tichborne Street*.)

Duets for guitars! what a treat for those who delectate in congregated rasping twangs! Not, seriously this instrument, so romantic and charming in its natural vocation, is little better than a mockery when florid compositions, such as most of these, are given to it. The guitar is for the lover or the lunedor and to accompany tender tales of love. It is not meant as a companion to the dessert, to assist the voice in a romance or in an unpretending arietta. But give to it full and complete rules, requiring the execution of a violinist, and called, as far as manner is concerned, to the concert-room, it then becomes as ineffective as a piping bullfinch perched on a trombone in the midst of a great military band.

No. 2 contains a rondeau, an Irish air, and two waltzes, by Giuliani also.

No. 3 might perhaps to have been placed among the vocal music. It comprises "Ah che sento il destino,"—"Chi sento intorno,"—and "Io resto sollido," well-known airs by Basilicio Airoli, with a good guitar accompaniment.

Foreign Musical Report*.

PARIS.

The revolutions in the history of the arts are productive of singularities scarcely less remarkable than those reflected in the history of nations. The habit acquired by the pianists of the present day of overcoming the greatest difficulties, and that contracted by the public of hearing a multitude of notes played in movements of the most rapid kind, are the causes why the fine music of the old school has fallen, if not into disrepute, at least into disuse. Not only Haydn and Mozart, but even Dussek and Clementi, have become little else than historical names, in regard to modern execution. There is no difficulty in accounting for this. These gentlemen's great tact is in surmounting the most elaborate difficulties, and in executing *tours de force* calculated to surprise and to astonish. There is little or nothing of all this in the music of the masters we have just named: to do justice to their compositions, soul, feeling and expression are required, and in these qualities the greater part of the modern artists do not superabound. It is therefore impossible that the antiquated maxims of Haydn, and the old fashioned quartetts and concertos of Mozart, in a word, all the Gothic music of the times preceding the new revolution, can maintain their ground in our days. Beethoven may still shine in the orchestra; but at the piano, he is nothing.

From an article in the Leipsic Musical Gazette of December last, we learn that Meyerbeer is at present at Berlin, and that he has nearly completed his new opera, from the pen of M. Scribe, which is to be entitled *Robert le Diable*.

The Drama.

The structures of both theatres have been, according to custom at such a season, their pantomimes. At Drury Lane, musical performances are suspended during Braham's absence. He is, or has been, performing at Bath.

At Covent Garden, a new opera was produced, on the 13th ult., under the title of *The Nymph of the Grotto; or, a Daughter's Vow*, written by Mr Dimond, and composed by Messrs. Liverati and Lee. This is altogether so feeble a work, that, at present at least, pressed as we are for room, we will say no more about it. Should it continue to be performed, we shall consider it worthy of further notice,—not out of respect to the piece, but in deference to public opinion.

ROYAL ACADEMY OF MUSIC.

On Saturday, the 24th ult., and on the following Tuesday, the pupils of this institution, and Signor De Begnis, repeated the two operas which they before gave out and performed in exactly the same manner, the *Barbiere di Seviglia* on the first day and *L'Inganno Felice* on the last. The theatre (the English Opera House) was respectably attended on both occasions, the state of the weather considered, which has been much against all theatrical performances.

* In consequence of the great influx of matter of temporary interest, after the first part of the present Number had been sent to the press, our Foreign Report, for the present month, is little more than sketched.

MEMOIR OF WILLIAM SHIELD, Esq.

when he packed up his clothes, not forgetting his violin

of any part of his life. "I had seen him," says Shield,

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this he is yet unrivalled, witness his *Rosina*, his *Poor Soldier* his *Marian*, his *Woodman*, and his *Farmer* for *Love in a Village* which might be put in competition with these, is a pasticcio, a delightful one certainly and not the production of a single mind like the foregoing, but a selection from the favourite works of many eminent musicians, though the credit of the whole is almost universally ascribed to Arne.

His instrumental music wants the condiments of the modern school. It was not inferior to most of its class when written, but would now fail to keep attention alive. Haydn was only beginning to be known when Shield first composed, the fame of Mozart had not passed the Danube, and the slender overtures uniformly as they were tuned—of Galuppi, Pasculo, &c were the models on which most others were formed. In truth, Shield's strength lay in vocal music, in the ballad principally, though some of his sea-songs are excellent, and two or three of his hunting-songs have not less claims to notice.

His finales, and small number of concerted pieces, (for the latter were but rarely introduced in his day) are, when compared with those of the present period, feeble What, however, we have said of his instrumental music may justly be applied to these. His was the age of melody, rare of harmony, and as beautiful melody is perennial in its nature, and cannot permanently lose the power to please, so Shield's airs will never be wholly discarded but, like those of Arne and Purcell—the former of which have stood the test of seventy years, and the latter of nearly a century and a half—be often re-produced,—will appear at each revival in unfaded liveliness, and recover that influence which was gained by their early chorus.

The following is a list of the principal of his published works —

"An Introduction to Harmony," &c.	London,	1800
A second and augmented edition	do.	1814
"Rudiments of Thorough Bass,"	do.	1815
A Canzo, &c.		1809
Flitch of Bacon, comic opera, acted at the Haymarket Theatre		1778
Lord Mayor's Day	Covent Garden	1782
Rosina	ib.	1783
Poor Soldier	ib.	1783
Harlequin Prior Rosin	ib.	1783
Robin Hood	ib.	1784
Noble Peasant	Haymarket	1784
Fontainebleau	Covent Garden	1784
Magic Cavern	ib.	1784
Nursery	ib.	1785
Love in a Camp, musical farce	ib.	1785
Choleric Fathers, comic opera	ib.	1785
Omai	ib.	1785
Enchanted Castle	ib.	1786
Marian, musical entertainment	ib.	1786
Prophet, comic opera	ib.	1788
Highland Reel	ib.	1788
Crusade, historical romance	ib.	1790
Picture of Paris	ib.	1790
Ocean and Mariner	ib.	1791
Woodman, comic opera	ib.	1792
Hartford Bridge, operatic farce	ib.	1792
Harlequin's Museum	ib.	1793
Midnight Wanderers, comic opera	ib.	1793
Sprigs of Laurel	ib.	1793
Travellers in Switzerland	ib.	1794
Netley Abbey, operatic farce	ib.	1794
Arrival at Portsmouth, mus. entert.	ib.	1794
Mysteries of the Castle	ib.	1795
Lock and Key, musical entertainment	ib.	1796
Abroad and at Home, comic opera	ib.	1796
Italian Villagers	ib.	1797
The Farmer, musical farce	ib.	1798
Two Farts under a Hood, comic opera	ib.	1807

Shield also published a Concerto, a set of *Six Canzonets*, a set of *Trios for two violins and a bass*, and another of *Duets for two violins*.

Among his numerous detached songs which still remain popular we may mention *The Thorn*, *O bring me Wine*, *The Wolf*, *The Hearing of the Land*, *The Post Captain*, *Old Towler*, and *Down the Burrow and thro the Mead*, the last, by an unintentional compliment, being frequently found in collections of genuine Scotch songs. The words for this were written by the composer's friend, Holcroft.

PRESENT STATE OF MUSIC IN ITALY

The following Letter, addressed to a Professor of the *Ecole Royale de Musique*, by one of his pupils, who is on his musical travels in Italy contains some interesting details on the state of music in that country, which may not be unacceptable to our readers.

Rome, 20th Sept. 1818, Naples, 4th Oct., and Rome, 11th Oct.

In compliance with the wish you expressed, I send you such details respecting the actual state of music in Italy, as I have been able to collect, and I trust they may tend, in some degree, to satisfy your curiosity.

It was at Genoa that I heard Italian music for the first time. At Turin the opera season was on the point of commencing, and *Matilda di Shabran* was the piece chosen for the opening, but my stay was too short to allow of my hearing it. I speak of Genoa merely in the order of time, for nothing could be more wretched than what I met with there. At Lucca I first really heard an opera; this was *Il Trionfo della Croce*, by Pacini, which appeared to me to possess but little intrinsic merit. The orchestra was in a great measure composed of amateurs, a thing usual in Italian towns of the second order, and was tolerably good. There was no want of precision, but it was defective in vigour of execution the wind-instruments, the flute and first horn excepted, were very indifferent. I remarked in this orchestra a vicious practice, which I have since found to be common, namely, the double bass accompanying the recitative by adding to the chords struck little extempore *fioriture*, which are not only in bad taste, but have the disadvantage of interrupting the progression intended by the composer. The choruses here were excellent, both with respect to precision and justness of intonation, but totally deficient in every thing like shading. the men and women straining their lungs to the utmost even in accompanying the airs, and in giving the passages which relieve the airs of the principal singer. This company, which is in high repute in Tuscany, is very inferior to that we generally have in Paris. The Signora Lorenzani, a contralto, possesses

which has been a somewhat hard, but has sometimes good, and has always been a serious and has always expressed and energetic. The prima donna, Signora Lena, who is the great favourite as at Milan in the chief, has also a fine voice as good a singer as the former lady; she is deficient in vigour of execution, and unable to contend even against the weak orchestra of this place. But the male principal singer is superior to Lablache's manner than we have been. Signor Lablache's impersonation here, though a single representation among so many to be sufficient to decide. I can only say of him that I have never before seen a performer who sang the human. The rest of the company do not merit the honour of a notice. I shall not mention of the opera which is variously treated upon the patterns of Rossini. Some of the characters are not ill-conceived, and are tolerably well executed; but as to the opera itself as Pietro's composition, the whole seems most deficient which marks the hand of a master. In one piece a prophecy, the recitative in which for the voice is accompanied by a full orchestra, and is followed by a chorus of women, an exception to their usual silence.

The chorus of troops imported to Rossini, and especially that of lengthening the effect by the trumpets and pieces (the band on the stage), has likewise grounded upon it the name of the great chorus of Rossini in this Rossini, and above all of trumpets, the performers on which appear to make a point of drowning the whole orchestra, and on this frequently to deficient of consistency and truth of execution.

At Palermo there are two theatres, Il Teatro Nuovo and Il Teatro Carolino. The company of the first, who were performing the Semiramide, a Rossini of Verona, are below mediocrity. The Lucca performers of whom I have just spoken are considered superior to all these place. At the other house there were playing Zelmira, of Rossini, the part of Zelmira by Madame Caradori Allan, who appeared to have been respectable; but nothing could be done in such a part, for the prima donna, whose voice I have not compared to anything else, for the good reason Palermo singers were indeed too much to hear. I merely say that Madame Caradori's voice is superior, but he has not even the wreck of her former splendid voice. Her voice which has much towards the top. I conceive to suppose that on its old principles. When he passes that it the effects by a diligent to make the passage. All her ornamental passages are made on the same system. And as the great singer was still resting on the first chapter hereafter. She is now also gotten a better though he was compared to the singers of the Rossini to regret it. In the third act is a scene the declamation of which was magnificent in the extreme, and which was one of the best things in the piece. It appeared to impress Madame Caradori for she sang her romance with more than usual spirit.

At all the stages I have heard little to admire; but in private society I have met with many singers of talent and among the rest the daughter of the Countess Tasca, to whom I had the honour of being presented and who delighted me with a voice and method of the first order. She is a pupil of Velluti, and of a countenance both voice to the Grand Duke of Tuscany whose protege I found to great advantage at a grand scene, but he does not sing at the theatre. The Signora Carolina Tasca does honour to those masters who has a magnificent ascending voice, great power of expression, extraordinary flexibility of organ, which she never abuses, and, what is better than all, great sensibility of character.

The evening she died I heard at the church of Santa Rosalia a grand mass, composed by the organ of the Papal chapel. The execution was very good and yet I cannot help thinking the organ of the King of Prussia superior as both to the instrument as a more power of tone, except as to the quality are unequalled. There were here a degree of richness and sweetness by those of Europe, and a character which no other specimen of music can supply. An impression without having come to judge of the effect produced. There were here choruses singing the responses, and the other sustain the accompanying parts, and the power of the voices and an organ harmony, but it is necessary to hear such things in a certain distance when one must they produce a message and by an awful agreeable effect upon the nerves. I observed around the same organs as the accompany of the best duration of a mass, at St. Peter's. The general effect of the music was admirable. With respect to the singers themselves I must reserve the details till another occasion.

Yesterday evening I was at the Teatro Valle, to hear the Pastorino in degree. Lablache had evidently leaving present. The music had good moments sometimes, but the most beautiful was those were sweet performers as but the Lablache got was better as well as on the duet. The part of Rosmunda was not sweet but possesses an honourable character. But between singers and the chorus dreadfully. Rehearsal or no preparation here. I hope to see a real Liberal on the boards. Adieu, my dear madam, to-morrow morning or four I start for Naples.

Naples is the seat of enchantments in a picturesque point of view, nothing in the world can compare to it. I shall have a thousand things to say on this subject at present I shall confine myself to music only. At the Teatro Fondo I heard Pietro Aquila which was excellently sung. The principal parts were composed by Lablache and the Tan. With Lablache I was greatly pleased on this occasion with respect to singing as to the power and truth of his dramatic powers. His voice is a bass voice rather deep a bass he reaches a B and C and a D. His intonation was extremely improved, and as good taste. Lablache, the Tan has lovely but I cannot help thinking her talents as much above a prima donna has assigned her. She sings a recitative as well, and yet a as much to say for her songs here. She is an actress as superb and yet she more from her performance accomplished. There is an absence of that sweetness charm which hangs round even an ugly woman.

At the San Carlos the overture performance of which serves horrendous manners, I heard Rossini's opera La Donna. It is an absurd composition as a whole but contains passages which show that something better may be expected from this composer, particularly a duet for soprano and tenor, a chorus, some parts of the finale of the first act, and above all an air which terminates the piece, admirably sung by Rubini, a singer whom you know at Paris. He has the principal part in the opera, but only, however, I suspect as a vehicle for the second and the best part is sung by a young Neapolitan named Tosa, who has a fine voice, but wants many of the requisites of a finished singer. The chorus are good, the orchestra numerous and intelligent, a consequence unusually true to delicacy as force and vigour of execution. I have since heard the Gaza di Ladrik more performed, and have no reason to

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The remaining of the two of the work was [illegible] [illegible] [illegible]

impassioned or impressive, that, in point of appropriate language, he has left himself nothing in reserve. A painter, whose general tone of colour is moderate, can deepen the gloom and heighten the brilliancy of his pieces, when necessary, much more effectually than an artist, who on every occasion employs bright colours, strong lights, and deep shadows. Our modern composers are so lavish of their transitions, dissonances, and chromatic intervals, that their style has acquired a general character of an unmeaning emphasis. Some of the older writers have been too sparing of the resources of harmony in situations where they would have been appropriate. But this remark is certainly not applicable to the charming *Matrimonio segreto*, a work which, for beauty, spirit, grace, variety of expression, and dramatic effect, has not been surpassed even by Mozart. Mozart used the riches of modulation and harmony more freely than the more frugal school of Cimarosa allowed, and thus improved upon that school generally. In this respect he appears to have attained the point of perfection. Some of his successors have passed it, and got into a very different region.

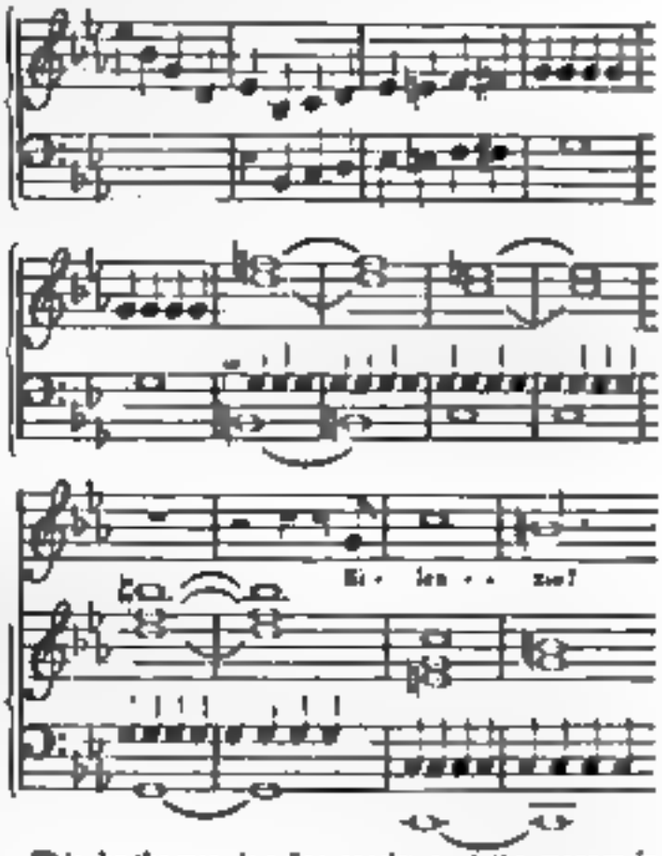
To explain our meaning more distinctly, we shall quote or refer to a few passages from the older and more modern composers; and if we must have recourse to Rossini and Weber for examples of what we conceive to be the fault of the present school, we trust we shall not be accused of want of respect to those two great masters, in whose works may be found innumerable examples of the highest beauties of the art.

The *Matrimonio segreto* affords us one continued example of the quiet and unexaggerated style of the school of Cimarosa. The beautiful duet at the beginning, *Cara, cara*, which expresses so finely the tenderness of the two lovers, merely modulates slightly into the dominant, and the harmony does not contain an interval not belonging to the diatonic scale; yet it is neither languid nor monotonous. The almost tender and expressive duet which follows never deviates from the key of c. The voice part contains two or three slight chromatic appoggiaturas, but the accompaniments have not a single accidental flat or sharp. The quartetto, *Aride se gelo un fredda gelo*, is animated, impassioned, and dramatic, and remarkably brilliant in its *instrumentation*.

The passage beginning at "Tal sorpresa," and ending at "che mi viene a lacerar," is an instance of most powerful expression, effected by a modulation of the simplest kind, but too long to extract.

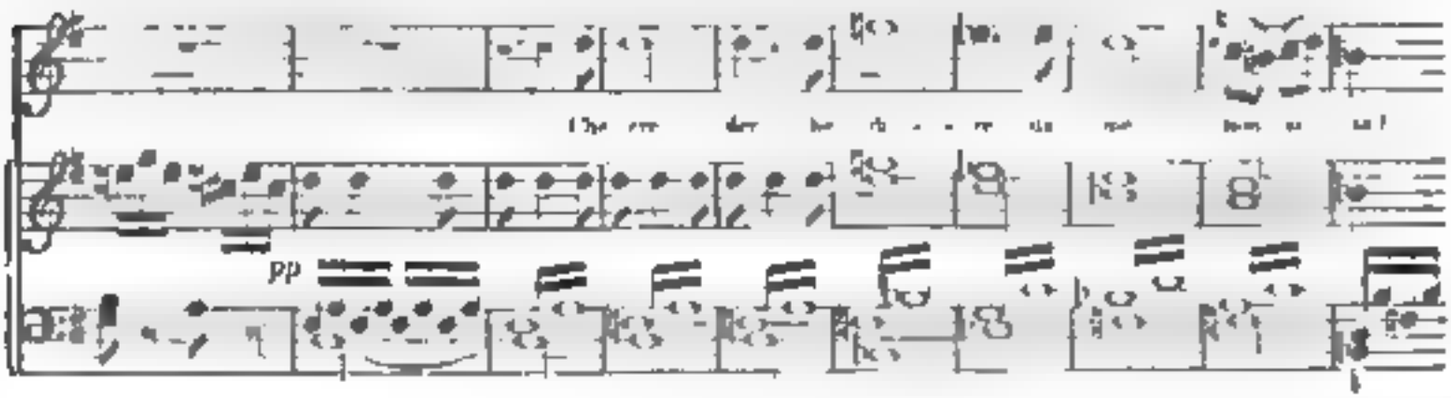
The famous duet between Paolina and the Count, *Signore concedete*, at the words "Pensate" riflettete," contains another specimen of fine modulation.

The finale to the first act, which is very long, and full of bustle and incident, has only three decided modulations, from the key of a to eb, from that to c, and then, by some very simple gradations, back to the original key of a. The modulation from a to eb is very dramatic. All the different personages, except Carolina and the Count, leave the stage, after a piece of full harmony in a, on which chord there is a pause. The orchestra then strikes the chord of eb, and a short symphony in that key introduces with great effect the *tête-à-tête* between the old lover and his mistress. There is afterwards a passage of loud altercation among all the characters, which is interrupted by *Fidalma* exclaiming "*Silenzio, silenzio! che non sente Fidalma.*" The loud passage closes in eb, and *Fidalma's* call of "silenzio!" is thus introduced:—



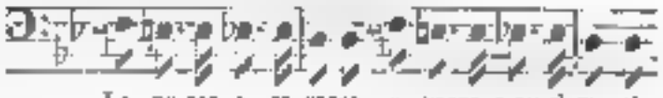
This, by the way, is a fine specimen of the manner in which the older Italian composers, by means of intermediate passages, soften the transition from one key to another, and thus avoid those "*modulazioni stranglate*" which are too common in the modern music.

There would be no end of these examples were we given to consult our own pleasure in searching for them. But we recommend our readers to undertake the task, which they will find equally delightful and improving. We shall only point out one more, in the Terzetto in the second act, "Senta almeno" where a most beautiful transition introduces the perplexity and distress of Carolina:—

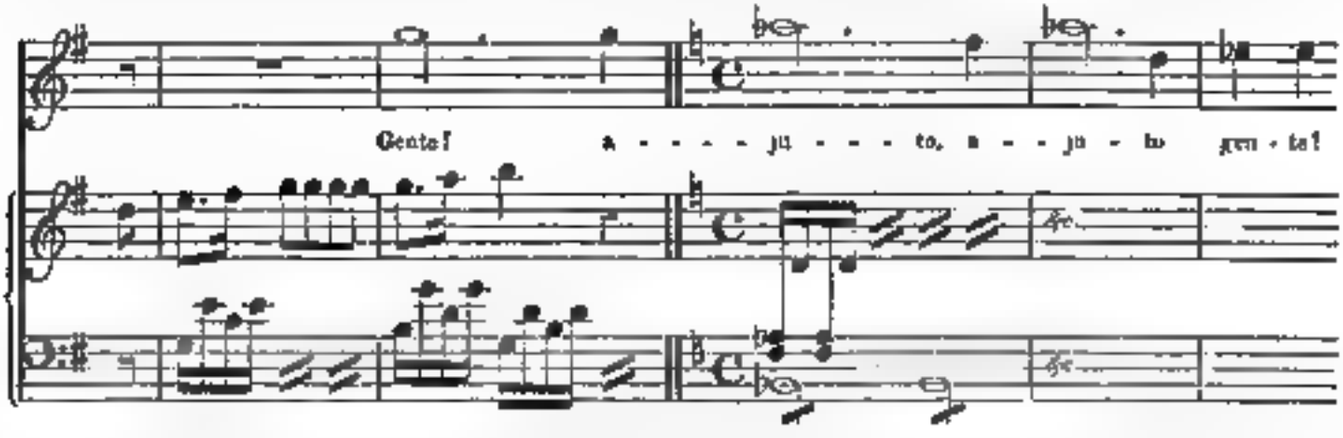


We now turn to Mozart. As this composer added much to the strength of musical colouring, we shall take his opera where this is most apparent; namely, "Don Giovanni." But it will be found, even there, that his harmonies and modulations are much more simple than those which have become common since his time.

On a careful examination of this opera it will be seen, that though the harmony is fuller, and the orchestra more effectively employed, than in the operas of Cimarosa, yet there is a similar moderation in the use of strong musical language. Even in the wildest parts of the piece, sudden and violent modulations very seldom occur, and never without some strong and obvious dramatic reason. The long *Introduzione* commencing with Leporello's soliloquy, and ending with the death of the *Commendatore*, is written nearly throughout with all the simplicity of Cimarosa, and the stronger colouring which it assumes towards the end, is a necessary consequence of the tragic character of the incidents. Yet, even in this part, the modulation is natural and gradual, and the harmony perfectly simple. The duet that follows, "*Fuggi! crudele, fuggi!*" is of the most impassioned character, and yet while the music expresses, with unrivalled power, all the phrenzied grief of the daughter and the tenderness of her lover, it does not contain a modulation or a combination, that is not to be found in the most trifling ballads of the present school. When Mozart uses chromatic intervals, he seldom gives them to the voice. When he does, they have some peculiarity of expression—as in the quartetto "Non ti fidar," where the following phrase of *Don Giovanni*

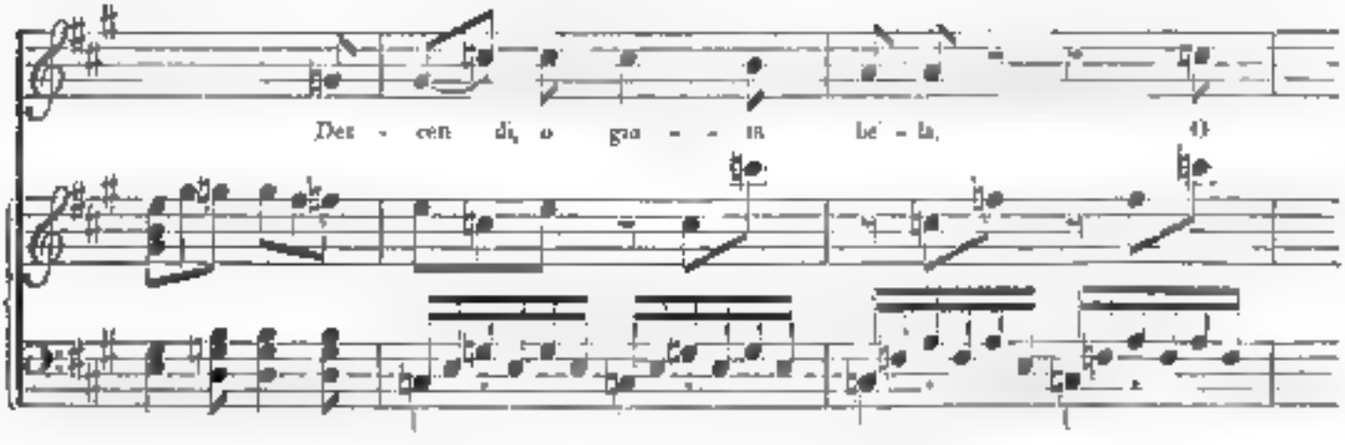


contains the very accents of coaxing persuasion. The scene beginning with the duet between *Zerlina* and *Masetto*, "*Presto, presto,*" (with the exception of greater richness in the instrumental score) does not exhibit a bar which Cimarosa might not have written, and the spirited quartetto, "*Riposate vezzose ragazze,*" is precisely in the style of that master. Not a single strong modulation occurs from the beginning of the opera to the situation in the masquerade scene, where Zerlina suddenly screams for help when she is about to be carried off. Here the beautiful minuet in c is just terminating by the orchestra, when it is suddenly interrupted by Zerlina's scream,—



How fine, and how simple, this is! And yet there are hardly half a dozen such transitions in the whole opera.

The trio, "*Ah taci, ingiusto core,*" has some sudden modulations, but these are employed to give effect to a succession of abrupt and passionate exclamations from *Elvira*, which, indeed, are of the nature of accompanied recitative—a species of composition wherein an unlimited range of modulation is absolutely necessary, and has been taken by all composers, ancient as well as modern. It contains, besides, one enchanting transition (from a to c) to introduce the "honied words" of Don Giovanni,—



The famous scene where Don Giovanni compels his servant to ask the Statue to supper, affords Mozart, of course, full scope for wild musical effects. The grotesque horrors of the situation, accordingly, are inimitably expressed, yet there is not a change or chromatic interval introduced, that is not obviously indispensable to the nature

of the dialogue. And even in the last tremendous scene of the supper, it is quite surprising to observe by what simple means the most appalling effects are produced. Observe the instrumental passage which, on Elvira's quitting the room, introduces her scream at sight of the statue, and the wild effect of that scream itself, though it is merely the flat seventh—and then Leporello's going out, and cry of terror on seeing the portentous visitor,—the effect of which, though quite different from the former, is produced by only an inversion of the very same harmony. In the awful dialogue between Don Giovanni and the Statue, the utmost powers of musical language were tasked for and have been employed. This scene, therefore, is much wilder in its harmony and modulation than any thing else in the whole of Mozart's vocal works, although his successors have been often equally wild, without the same reason, and, consequently, without the same effect.

[This subject will be resumed in our next.]

DESCRIPTION OF THE NEW TUNING-SPRINGS.

The instruments in general use as standards for determining the pitch of the voice, and variable musical instruments, have many disadvantages. The pitch-pipe is cumbrous in size, and is not easily adjusted with accuracy to the sounds required. The tuning-fork, preferable to the pitch-pipe in many respects is inconvenient from the force required to put it into vibration, from its engaging the hand of the tuner, and from its tones not being sufficiently continuous. The extreme portability of the sound-producing principle employed in the construction of the *Melina*, (which instrument was fully described in our last number) added to the facility with which steady and continuous tones are obtained from it, suggested to Mr. C. Wheatstone its applicability to the purposes for which the preceding instruments are employed. The wood-cut prefixed to this notice is an accurate representation in shape and size of one of these *tuning-springs*, which at first is only a single note of the *Melina* placed in a frame, convenient for handling, or for holding in the mouth. The most usual key or pitch-notes are c for the piano-forte, a for the violin, the Spanish guitar, and the flute, and $a\flat$ and $c\flat$ for the single and double action harps. Sets of springs for tuning a complete octave of the harp or the piano-forte with the proper temperament, are also manufactured; a set for the harp, consisting of a diatonic scale in the keys of $a\flat$ or $c\flat$, and for the piano-forte of a chromatic scale from c to c.

POWER OF MUSIC.

[From Sir John Malcolm's *History of Persia*, Vol. II. p. 443, 2nd Edition.]

The chief delight of the wandering tribes of Persia is to sit together, smoking their pipes, and listening to songs and tales, or looking at the tricks and grimaces, and enjoying the witticisms of buffoons*, (who are to be found in every quarter of Persia,) and some of whom are perfectly skilled in their art. A Persian chief of a Kurdish tribe, who remained several days with the British mission near Kermanshah, in 1801 had in his train a jester, who possessed very versatile and extraordinary talents. One day upon the march, the fellow addressing the English envoy, said, "You are, no doubt, very proud of the discipline you have established amongst your Persian servants, who march in your front in as regular a style as your own soldiers. How long, sir, has it taken you to introduce this order among my countrymen?"—"About six months," was the reply. "Now," said he, "if you will permit me, you shall see that I will, in less than six minutes, destroy all that you have done in six months." Leave being granted, he rode near the Persian horsemen, who were leading the state-horses, and who had strict orders not to leave their ranks. He had noticed that they were almost all of the Lur and Fyleo tribes, whose chief residence is among the mountains of Louristan, and he began to sing, as if to himself but in a clear and loud voice, a song, which commenced, "Attend to me, ye sons of Louristan, I sing of the glorious deeds of your forefathers." Before he had finished his song, in which all were listening with attention, the whole cavalcade was thrown into confusion by the kicking of horses, the Persians having broken the line of march, and crowded round to hear him more distinctly. The jester laughed heartily at the success of his joke, and said to the envoy, "Do not be distressed at the fate of your fine disciplined. I have heard of a man who, with nothing but the song I have just sung, collected an army, and was called a king for several weeks."

Thus, I am assured, was the fact. A chief of no pretension had, during the confusion that followed the death of Nadir Shah, gone about Louristan with some musicians and singers, who continually played and sung this favourite air, and he by this means collected about five thousand followers, and proclaimed himself king.

On the subject of Persian music in general, Sir John Malcolm has the following remarks.

"The Persians deem music a science, but they do not appear to have made much progress in it. They have a gamut and notes, and different kinds of melody, adapted to various strains, such as the pathetic, voluptuous, joyous, and warlike: the voice is accompanied by instruments, of which they have a number, but they cannot be said to be further advanced in this science than the Indians, from whom they are supposed to have borrowed it. Their strains are often pleasing, but always monotonous, and they want that variety of expression which is among the charms of this art."

* The Persian definition of a good *buffoon*, or buffoon, is, that he ought to be able to laugh, cry, weep, sit still, and dance at the same moment. Some of these jesters approach very near to this idea of perfection.

Review of Music.

SACRED MUSIC

1. *A Few Morning and Evening Services, as Sung*, consisting of Te Deum, Jubilate, Magnificat, Nunc Dimittis, Kyrie Eleison, and a Chant, as sung at the Foundling Chapel, composed by J. C. Nicholson, Organist of the Foundling Hospital (George Street.)
2. Anthem, "Through I speak" as performed at the Philanthropic Society's Chapel, May 26th, 1861, composed for the occasion, by Berthold Tours. (Hutchings & Romer, 9A, Regent Street.)
3. The Lord's Prayer arranged for the Voice and Piano Forte, or Organ, by T. A. Rea (Chappell, 125, New Bond Street.)
4. "Fear not thou Flatterer," from the Oratorio of The Fall of Jerusalem, as sung by Miss Poole at the Bury Musical Festival, composed by Charles Poole (Poole, 134, Oxford Street.)

Though fully persuaded that much of the effect of ecclesiastical music is attributable to the age and to early associations, yet we are always glad to see the march improved by new combinations, inasmuch as it shows that the taste for a species of composition, to which we owe nearly all that is valuable in the art, is not extinct: and, likewise because the new, if good will in time be endeared with the qualities of that which has so long held possession of the church, and by their reasonably adding to the quantity to be selected from, afford that variety for which there is so universal an appetite.

Mr. Nightingale's features in quite unbroken as point of arrangement and style. It is very much in the manner of King whose compositions are so always duly set to every English cathedral. It is short, but the very words has not repeated the words, as unimportant to progress by a single pause or change of time as the *Te Deum*, and has one in the *Jubilate* and *Nunc Dimittis*. The whole proceeds in an very agreeable unassuming manner the design being neither to please by natural melody and simple combinations, than to strike by sudden inquisitions and abstruse harmony. We meet with some of those points (some flagellations (if the double discussion may be allowed) that are so remarkable in Orlando Gibbons and Child—some of the best discords of Blow on the commencement of Tallis, Byrde and Boyce but search our organ constitutions and piano arrangements.

The [illegible] of this publication should have been, a Morning Service in [illegible] and an Evening Service in [illegible] as every service should be as one key. In the whole range of our cathedral music we will find no precedent for the plan he has adopted. And he shows such a dislike to equality as to compose both a previous from which we never before met with any deviation.

The second of the above is, when considered as a composition generally, deserving of very great praise. The air is good, the accompaniments excellent, and the chorus shows much thought, with no inconsiderable share of invention. But it is more in the style of a verse than an anthem, and that it wants the gravity which is so becoming to sacred music, but that there is an entire absence of the manner which long established habit—no habit that we should be sorry to see broken through—leads us not only to expect, but to require. Perhaps however that is the kind of composition approved by the congregation for whom it is written, to which case our objection, in this particular instance, falls to the ground, and we have only to congratulate them on so valuable an addition to their collection. We may also add, that this is exactly calculated for those domestic parties to which music and to sacred words is so new—it is not difficult, not long, and can hardly fail to please.

No. 3 is a very clever production, but we regret to see such a prayer set to music. It is not in any way suited to the purpose, and following the practice of the Christian Church universally, should only be delivered in the manner in which it was originally uttered. Let us hope, nevertheless, that a composition of so much merit will appear in a shape in which the above objections will not apply; for though the music in the present case of combination is quite out of character, yet it is far too good to be lost, and may easily be joined to words better adapted to it.

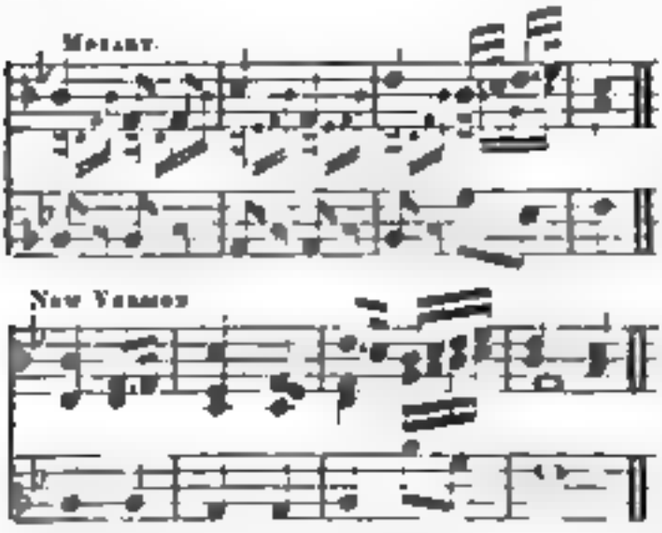
In the duet, No. 4, are commendable parts, but as a whole it is a common-place sort of production. Long discussions are at an end, found to please composers, as Handel for instance: but there are among his defects and inharmonies for the sake of his unquestionable beauties. They have here little to assist in redeeming them and appear in all their native deformity. A continuous passage too, in the introductory symphony shows that the composer is conscious of his weakness, and feels obliged to resort to the aids those who, having no taste at all, observe from pure ignorance, what they suppose to be difficult of execution, and, therefore, by an inherent instinct to such persons, praiseworthy.

1. A Selection of Sacred Melodies, from the works of the most celebrated composers, viz. Beethoven, Handel, Haydn, Mozart, Rossini, &c. adapted to appropriate words by Dionysius Nixon, Clarence Corfield, &c., also Chants and Responses composed and arranged by John Bumstead, organist of Hendon, (Keppel Addison, and Beale, 201, Regent Street.)
2. *A Selection of Psalms and Hymn Tunes* adapted to the Morning and Evening Prayers by the Rev. T. M. Hayes, M.A. the whole arranged by Thomas Hayes, organist of St. Pancras (Beale, 201, Oxford Street; Cahill, Strand; Blackwood, Edinburgh.)
3. *Church Psalmody, a Collection of Tunes harmonized for Four Voices, with an Organ accompt. expressly adapted for a Selection of Psalms and Hymns*, by a Layman (Cocks and Co. Princes Street, Hanover Square.)

Mr. Bumstead's is a large collection, comprising nearly sixty melodies, besides chants and responses. The airs are selected from the favourite compositions of many

authors, the number of which is augmented by several of his own. We must here repeat what we said in a recent number, namely, that in transferring theatrical music to the church, only that should be chosen which is beginning to be forgotten—or, at least, the original words of which are not quite fresh in every memory, otherwise worldliness not particularly religious are unavoidably learned. In the present volume we have "Prendeti quel bronze-tino," from *Cosa fan tutte*, "Deh" [pertina," from Tito, "Voi che sapete che cosa è Amor" from Figaro, and other amorous ditties, all in the reminiscence of every one, set to the most solemn words. And who, except the Messrs. Chadprie and Hubsaul of the village, will, for the next twenty years to come, ever hear the latter air, without having the image of Madame Vestris as Cherubino immediately presented to his mind.—Though we cannot conceive a much more agreeable earthly image, yet it would not be in keeping with any thing connected with Christian worship.

While on the subject of "Voi, che sapete," we must not unfairly pass by a misrepresentation of the author. In the original at those words, the bass falls from the keynote to the note below, therefore takes the chord of the sixth and fifth. Mr B. gives us the flat fifth without its accompaniment. In the next bar he badly changes a c and e, into a c and a. We will place the composer's passage and the arranger's version of it before our readers, that the possessors of the work will be enabled to restore the real notes.



We find a few other proofs of incorrect judgment in the course of the work, but they are not many, and take it altogether the harmony is pure. One glaring exception, however, we must notice in the York chant, p. 68, where two most outrageous fifths astonish us by their unpardonable effrontery. The fault may be the composer's, in which case it either ought to have been corrected, or the chant at once rejected. It is a more agreeable task to praise two or three of Mr Hatch's own melodies, particularly the first, which has gratified us much. The work is extremely well brought out, and shows a very respectable list of subscribers.

No. 2, being a selection made to suit Mr Horsley's new and excellent "Manual," has not had nearly so much to new, as a good arrangement of the standard tunes, properly adapted to the new versions. Nevertheless, while Mr. Hopkins has retained many of our fine church melodies, which have so long been familiar to the ear, he has added to them several modern and deservedly popular tunes, together with some compositions of distinguished foreign masters, the whole of which are so arranged, as to unite simplicity of style with facility of execution. The new tunes are Peterborough, St Philips, Rouen, Paris, and Redemption. Three of them are of French origin. Mr Hopkins was brought up in the King's chapel, of which he was afterwards for many years sub-organist: his qualification, therefore, for the task, was presumed by us before we opened the work. An examination of it thoroughly confirmed our belief.

No. 3 is engraved without words, being intended for the use of such as possess the volume mentioned in the title-page; consequently we can say nothing of the merits of their adaptation. The selection is good, and the harmonising of such tunes as we have examined, faultless.

PURCELL'S SACRED MUSIC, selected by VINCENT NOVELLO. Numbers 3, 4, and 5. (*The Editor, all the principal Music-sellers in Town, and Robertsons, York.*)

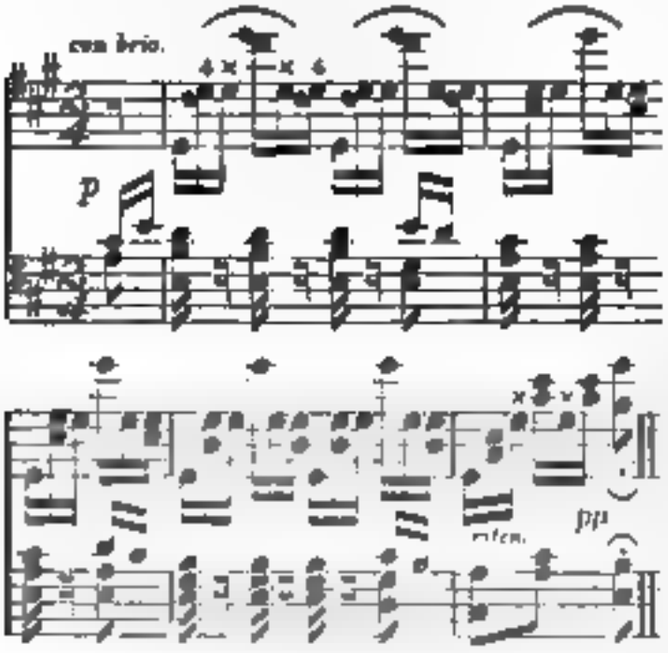
Our readers will perceive that this work goes on quickly; extensive therefore as it will be, we are likely to witness its completion in a reasonable time, and seem to be enabled to possess a perfect collection of the church compositions of the great Purcell. No. 3 contains "Thy word is a lantern," a c. for contra-tenor, tenor, and base. No. 3, "O praise God in his holiness," a do. for contra tenor, tenor, and two bases, with symphonies, and accompaniments for two violins, viola, and violoncello, and a chorus for a double choir. No. 4, "They that go down to the sea in ships," in D. for contra-tenor and base. A curious history of the last is given by Sir John Hawkins, of which the following is the substance. Charles II having built himself a yacht, made a party to sail down the river and round the Kentish coast, and to add to the good humour of the company Mr Gostling of the Royal chapel, a remarkably fine bass voice, was requested to be of the number. When off the North Foreland a violent storm arose, and to preserve the vessel, the King and the Duke of York were obliged to assist in hauling the sails, and work with the common seamen. The danger and distress he had undergone made such an impression on the mind of Mr Gostling, that, on his return to London, he selected from the Psalms those passages which declare the wonders and terrors of the deep, and giving them to Purcell to set for him to sing, this anthem was produced. That it was composed for a voice of no ordinary compass, such as Mr G possessed, may be seen in the very commencement of it."

* In a note to this anthem Mr Novello tells us, on the authority of Mr Richard Clark, that the words of Webbe's fine glee, "When winds breathe soft," were a reminiscence by Mr Gostling of the above anthem. After Mr Clark's accepted assertion that Dr Boyce composed "God save the King," the absolute falsity of which was so completely shown by Dr Rimbault, we are more disposed to rely on what he shall prove, than what he may assert. That Mr Gostling was the author of the verses is more than improbable: but more patiently is given to the assertion, if, because Mr Clark either to support it by facts or to state the grounds of his belief.—(*Ed. of Harmonicon.*)

PIANO-FORTE.

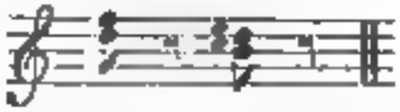
1. Ah Senza, *with* an Introduction *and* Variations, composed by Henri Herz. Op. 46. (Goulding and D'Almaine, *Soho Square.*)
2. Rondeau Turc, *composé par* F Herold. (Cramer and Co.)
3. Brilliant Fantasia, on *airs in* Rossini's *new Opera,* Le Comte Ory, *by* F. Herold. (Latour, 50, *New Bond Street.*)

The first of these is *The Swiss Boy* (once iterum!) with an *Introduzione*, in which are a few charming bars of *pastorale*, six variations, and a finale. Half of the variations are very good, and even new, the rest flighty and full of no-meaning. A singular passage in the second deserves notice, and is worth practice:—



The whole of this is difficult, parts of it exceedingly so, but there is quite enough in it to reward courage and industry.

No. 2 is very light, pretty, and showy. How the bg and ag, the last notes of the Introduction, can have entered the head of M. Herold as leaders to the subject in c, is beyond our power to explain. We advise the performer to make the following notes gentlemen-ushers to the Rondo:—



No. 3 proves, by the manner in which the various airs, &c. from the opera are blended into one piece, the judgment of M. Herold, and his knowledge of the instrument. His introduction is not much to our taste, and admits of very considerable curtailment.

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1. Intanto Ermina, a Divertissement, *on airs from* Rossini's Matilda di Shabran, *arranged by* Augustus Meyer. (Cramer and Co.)
2. La Petite Capricieuse *Air Varié, par* G. F Kallmark. (Clementi, Collard and Collard, *Cheapside.*)
3. Recollections of Switzerland, a Divertimento, *by* T. Valentine. (Willis and Co., *Egyptian Hall.*)
4. "Auld lang syne," *with* an Introduction *and* Variations *composed by* F. Perry (Mori and Lavenu, 28, *New Bond Street.*)

No. 1 is rather a pleasing air, well arranged in an easy manner, and very short.

No. 2 exhibits no attempt to depart from the usual course of such things. The variations are such as we have daily met with during the last five-and-twenty years; but the air is agreeable, and as no part of it presents the slightest difficulty to the performer, it will do for a large class of players.

No. 3 is *The Swiss Boy* again!—eked out with a *Ranz des Vaches.*

No. 4 may be described in the same terms as we have adopted in giving our opinion of No. 2.

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1. Les Charmes d'Edimbourg, Introduction and Rondo, *composed by* Charles Hargitt, Jun. Op. 8. (Goulding and D'Almaine.)
2. Divertimento, Le Caprice, *by the same.* (Cramer and Co.)
3. Divertimento, "The Sylphe Aërien," *by the same.* (Purdie, *Edinburgh.*)

We are glad to meet with this gentleman again, for his publications evince not only a constant effort to break loose from the trammels of indolent custom, but a great deal of vigour and invention. He is a good harmonist, some of his modulations would do credit to great and experienced composers. The Introduction to No. 1 is a superior production, and No. 2 possesses much of that which is now so rare—originality. No. 3 is graceful, without being so new in its general character as the others. All are pleasing, and within the compass of every tolerably good performer. Those who are more willing to make an agreeable impression on their auditors than to astonish such as have no feeling whatever for music, will find these compositions, the two first particularly, better adapted to their purpose than many things that appear under the sanction of great names.

The Scrap Book, *for* Piano-Forte *and* Flute, *containing select movements from various authors and original compositions.* Nos. 3 and 4. (Chappell.)

These are a continuation of a very useful work noticed before. Amongst other things the present numbers contain "Il tanto affetto," adapted by Dressler, part of Mozart's air in A, but transposed,—and not very happily,—into a; a slow movement from Haydn's seventh grand symphony; a rondino by Moscheles, the Russian air "Shone Minka," &c., all of which are arranged in a very familiar manner, and the work is published with uncommon neatness and care.

A Series of Preparatory *Exercises, by* J. C. Clifton. No. 3. (Clementi and Co.)

This is likewise a continuation of a work that we thought promised to be very useful. The number now before us supports the character of the first, giving the learner some insight into the deeper recesses of music, and preparing him for the enjoyment of compositions that do not depend on fashion for support, but improve by time, and are better liked the oftener they are heard. This is an object which every good musician should keep constantly in view, and

to which his publications ought more or less to tend. He will in the long run be recompensed by the adoption of such a system.

HARP

Elementary and Domestic Airs and Melodies, arranged by Gervaise Hegar. Nos. 1 to 6. (Wessel and Stodart, *Frith Street.*)

These are a collection of short easy airs, of four pages each on an average, calculated for young players, and very well arranged as to effect. One limited means being taken into the account: for it is obvious that where every difficulty is to be avoided, the same results cannot be produced as when the composer, or arranger, is under no such restriction. This is a useful work.

VOCAL.

1. Duet, Herrick and Amarillis, the poetry by Robert Herrick, the music by S. J. Oxley. (Brown, *Holywell Street.*)
2. Song, "My heart's true pulse," the words by Mrs. Cornwell Baron Wilson, the music by William Carwarr, Mus. Doc. (Wilts and Co.)
3. Song, The Crusader composed by Augustus Meyer. (Chappell.)
4. Cavatina, "Grazie agli inganni tuoi," the poetry by Metastasio, composed by Pio Clementini. (Chappell.)
5. Arietta, "By those eyes," the poetry by L. E. L., composed by T. F. Walmisley. (Chappell.)
6. Ballad, "You softly spoke," the music by Francis Romanis. (Cramer and Co.)
7. Song, The smile and sigh, sung by Miss Poole, adapted to Rossini's Cavatina in La Donna del Lago, by C. E. Horn. The words written by L. Turner, Esq. (Horn, 9a, *Aldermanbury.*)
8. Song, Oreah's Daughter composed by J. Barnett. (Pinnock, 2, *Old Bond Street.*)
9. Song, The Alpine Rose, sung by Mr. H. Phillips, the poetry by Miss London, the music by Charles T. Mayer. (Calkett.)
10. Ballad, "Donald is gone to the wars," written by Henry Isaac Van Dyk, composed by Lewis Lee. (Mayhew and Co., 17 *Old Bond Street.*)
11. Scotch Ballad, "Hurrah for the bonnet and plaid," sung by Miss Love in Guy Mannering, composed by L. Zerbini. (Wybrow, *Haddonar Place.*)
12. Ballad, The Spirit of the Flowers, written, composed *for, and dedicated to*, H. R. H. The Duchess of Kent by F. F. Lacy. (Lacy, *Great Russell Street, Bloomsbury.*)
13. The Lady Bird,
14. The Recruiting Serjeant,
15. The little Frog's Song,

composed by J. Green. (Green, 23, *Soho Square.*)

Whatever No. 1 is performed, we suspect that the singers will have the duet all to themselves, unless they take the precaution to enlist a third, as an accompanist, in which case there will be present, Herrick, Amarillis, and, perhaps, Sir G. Smart.

There is a want of distinct rhythm in No. 2, and too much monotony. It is not a happy effort.

Part of No. 3 is pleasing, but the song symphonises alla marcia are decidedly antagonist to it as a song, and the author's general design has been anticipated in many instances: still there is something in the style of this which will give it a chance of becoming rather popular.

No. 4 is set with much feeling, and the composition as a whole is elegant in its style, though the passages are not very original. Indeed one or two of the cadences are so common as to induce us to advise the singer to take the same liberty with them that Signor Velluti has with other parts of this monotone, and alter freely. Not, let it be understood, that we approve all the ornamentation of the latter, many of which, like half of his embellishments, are exceedingly puerile and whining.

No. 5 is very expressive, and the accompaniment excellent.

No. 6 brings again before us a composer who has recently been noticed with approbation in our review. His present Ballad exhibits the same good taste and feeling as his former productions. An elaborate embellishment in this (a bold thing in a ballad!) produces an effect which justifies the introduction of so formidable a key in a species of composition that is usually characterised by simplicity.

No. 7 is "Aurora, ah sorgerai" with English words.

No. 8 has not a single distinctive feature, as regards melody, and as to the accompaniment, the author will do well to call all his harmonic knowledge of harmony into action, and then proceed to the task of revising his publication.

No. 9 is a charming song in the Scotch manner; moderate in compass, and easy to sing.

No. 10 is in the same style as the former, but that is light and airy—this inclining to the pathetic. It is an excellent imitation of Scotch melody.

No. 11 is also indebted to Caledonia for its style. The measure of "Blue Bonnets" has engendered this, and others of the same degree of merit.

No. 12 exhibits symptoms of composition, particularly in the opening symphony.

Numbers 13, 14, and 15 are the *Little Songs for Little Singers* continued. These are hardly fair subjects for criticism. The intent of the publication is laudable, and the execution likewise. The best part of No. 14 is an air by Weber, published in a former volume of the *Harmonicon*, and not merely a "suggestion of Weber," as Mr. Green tells us.

FLUTE AND PIANO-FORTE.

1. Italian Fantasia Concertante, composed by Bartolomeo Donajowski. Nos. 1, 2, and 3. (Cocks and Co.)
2. Crescentini's Air, "I dite voi vilbe," *from* Il Matrimonio Segreto, *arranged by* W. Bark. (Payne and Hopkins, 69 *Cornhill.*)
3. Kiesewetter's Sarabande, *arranged and published by the same.*

Mr. Donajowski tells us, in his title-page, that he has "introduced" certain subjects into his fantasias. He might rather to have stated, that they are altogether made up of such airs and that his share in the work has been nothing more than adapting them, and connecting them by a few analogous bars scattered here and there. The first popular contains "Amore a per dimi calore," from *Otello*, and "Cara, deh attendami," from *Zelmira*. The second, Meyerbeer's chorus, "Nel cimitero," from *Il Crociato*, and "Non più mesta," from *La Cenerentola*. The third Rossini's "Bianca mia," and "La mia Dorabella," from *Cosi fan tutte*. These are arranged so as to suit two pretty good players on the respective instruments. The flute part is unobjectionable, but that for the pianoforte has many passages which lie very awkwardly for the

hand, and for which there is no reasonable excuse, as they might, without any detriment to the effect—indeed with an improved effect—have taken a much more natural and easy form. The selection, however, is good. But have not these airs been thus arranged often and often before?—If so, why not have searched for others less known, and less threadbare?

No. 2 is a striking contrast to the foregoing. The one filled with semi-demi-semiquavers, the other with plain crotchets and quavers. But the moment for the return of simplicity in music is not yet arrived, and, excellent as is this air of Cimarosa, and well as it is adapted, we doubt whether there will be half the number of applications for it as for the very worst composition of Rossini.

No. 3 consists chiefly of an extremely pretty galopade, with the easiest piano-forte accompaniment possible.

VIOLIN

Six Progressive Duets *for two violins, by* Campagnoli, *Member of the Royal Academy of Sweden.* (Vernon, Cornhill.)

In these we discern the composer who knows the value of melody, and who possesses taste and judgment, though from the peculiar nature of the work the author has been kept within very narrow bounds, and, if possessed of genius, allowed very little opportunity of displaying it. The six duets are all easy, the first four may be undertaken by a learner of a fortnight's standing, and the other two are not much more difficult.

FLUTE.

Mozart's Così fan tutte, *arranged with embellishments by* Charles Nicol. (Cocks and Co.)

This present is the second number of a work noticed in our last, and contains a good selection from the opera, arranged in the same rather easy manner as the former.

EXTRACTS from the DIARY of a DILETTANTE.

(Resumed from page 46.)

Jan. 23rd. Poor Shield! one of the most distinguished of English musical geniuses, died this morning. A more worthy or more amiable man never lived! A writer who evidently was well acquainted with his dramatic productions, very aptly compares him to Grétry. "There is no composer," says he, "who seems to resemble the portrait drawn of that great musician by his contemporaries, so much as our countryman Shield. Their hearts are alike, their heads are alike, and their melodies possess the same character of pathos and simplicity." So long as beautiful melody has power to charm, Rosina will be admired. So long as Marian is admired, Shield will be held in remembrance.

25th. No time has been lost in filling the office of Master of the Royal Band of Musicians, vacated by the decease of Mr. Shield. Mr. Christopher Kramer, master of the king's private band, is the successor; and though, for the sake of encouraging English art, such an appointment ought to have been bestowed on an English musician, yet it must be confessed, that, as far as having created the finest wind-instrument band in Europe entitled him to preferment, Mr. Kramer had a strong claim to reward. But who succeeds him as composer of the minuets, a sinecure of 100*l.* per annum?—some celebrated English composer, doubtless?—No!—Some person much distinguished in the profession by his great merits?—No! the appointment is given to a bookseller! Well—should his Majesty collect another library in lieu of that most magnificent, most royal one, made by the late king, and recently presented to, or rather thrown away on, the British Museum, perhaps some impecunious musician will be employed to search for rare books, to select the cheapest editions, to hunt out the best copies, and to class and arrange the whole, and then be named librarian, in acknowledgment of his professional abilities. Dr. Petty, afterwards Sir William, the ancestor of the Marquess of Lansdowne, applied for the professorship of physic at Gresham College. He was told that it was already given away, but that the professorship of music would soon be vacant, which should be at his service. Accordingly, he was shortly afterwards made Lecturer on Music. The application of this is easy enough. *Musik ernährt, musik perfectionirt, &c.*

—— A Trial night, or evening for the trial of new compositions, of the Philharmonic Society. The pieces performed were, an overture by Mr H. Goodbach, in B♭, Onslow's overture to *Le Colporteur* in C, a symphony by Mr Cipriani Potter in B♭, Spohr's overture to *Pietro von Abano*, in B♭, an overture by Mr. Hill, junior in F minor, the same as tried last year, but much altered and improved; and an overture by M. Perez. The overture by Spohr, a most elaborate difficult composition, put the ability of the band to a most severe test. They played it at sight; but the best judges might have concluded that they had rehearsed it half a dozen times before. I doubt whether so marvellous a performance as this can be matched by any orchestra in Europe. Where, indeed, is there a band that unites such talents as this? All of these were approved, some more, some less, except the last, which had not many suffrages in its favour. A Mr Dansetter was in a composition, which was palpably rejected. Query—Is this the gentleman whose Dictionary of Music was so completely shown up in the fourth volume of the Harmonicon? If so, he would "be still more he was."

—— Mr. Macfarlane has written a new symphony. Whether it will be performed at the Philharmonic, or any other public concert in London, this season, is not known. Those who have heard it in private, speak of it as a production of extraordinary merit, exhibiting high talent for the most difficult species of composition.

23rd. A French journal of this date hints at the system carried on by some of the singers in Paris, in order to attract the notice of this country. They get puffs of the most extravagant kind inserted in two or three of the minor papers on their pay, and so these articles generally find their way, in some shape or other into the English journals, a reputation is thus gained which often enables performers to obtain engagements here on terms of the most preposterous kind. A game of this kind is now playing by a lady who wishes to share in the spoils of the British nation. Praises are heaped on her in the same prodigal manner that they were bestowed on Mlle. Bozzaccioni, but with even less justice, for the best and impartial critics consider the new candidate for public

[illegible] as he is an actress, an accomplishment of Madame Pasta.

Oct. The King's Theatre opened this evening for the season. Orchestra a perfect change, orchestra a perfect band, and orchestra equal all the best and experienced reformers' preferences.

Feb. 3rd. Another wonderful prodigy is come into town, named Blumenthal. His name Theodore Hook, and his age nine years. A dancer of course, as that is the only profession practised by children of this [illegible]. I went to see this child, who is a genius in his way, and he is. I wish he will not find his way home. But it is the most unique specimen of the genius I have for a long time noticed. Some [illegible] All juvenile exhibitions are unnatural, but a compromising one as he ought to be, subscription or [illegible] Exhibition.

6th. The dispute between the previous management of the King's Theatre, Mr Laporte, and the proprietors of the house, has attracted much attention, and a [illegible] to the town, in consequence of their [illegible] The [illegible] which [illegible] by attracting many of the high [illegible] from hearing a [illegible] Mr Laporte's meetings and his followers [illegible] Mr Ebrington, in the most [illegible] manner, [illegible] Mr Laporte's [illegible] Mr Peter [illegible] "The Subscribers" were for Laporte and the [illegible] which caused another [illegible] Mr Ebrington [illegible] Mr Peter [illegible] Mr Laporte [illegible] Mr Peter [illegible] Mr Laporte [illegible] Mr Peter [illegible] Mr Laporte

Royal chant by Thomas Purcell was performed. This was followed by Dr. Crotch's masterly anthem in A minor "Lord, we have gone out," in which the fine passages assigned to the principal singers were rendered with great effect. The solos and recitatives in which the choristers display the progress in vocal music performed by members who were instructed by Purcell, in the words "Lord, thou knowest the secrets of our hearts," which is composed of the rest of the service, would not even attempt to read, or be disposed of, producing anything at all in comparison with the choral and instrumental portions of Purcell's many lasting and profound compositions. On the body being removed into the grave (which is quite close to that of his old friend Mr. Shakespeare), and sung by three boy soft parts, an organ blower, Mr. Gardiner, who has in the most reverent manner for his master (Dr. Crotch) the remainder of the service was concluded in the most solemn and affecting manner by the whole choir, which continued most powerfully with the preceding movements, and were accompanied by the organ, and produced an indescribable melting and impressive effect.

Among the whole of the most eminent members of the musical profession surrounded the grave. Neither have we seen more genuine sorrow and regret than were depicted on the countenances of all present on this sad occasion; and never had we to record the exhibition to the general mind of any one more universally or more deservedly respected and beloved, than was the late Thomas Purcell.

8th. The Chronicle this morning are to be under the direction of Mr. Bunn, who has undertook to meet the demands of the lady-managers, and we hope he will be able to persevere to the determination. It is high time to oppose such pretensions. He offered, I am told, Madame Caradori and Miss Paton fifteen guineas per night and then demanded twenty. Mr. Lindley I believe is not now with him, and the other performers in proportion. And there is only one Lindley, but many Patons and Caradoris.

The Sunday Times of to-day is offending no one, but tells us, that Mr. Bunn "has the entire management of the royal theatre, comprising Mr. Price's exhibition, and the Chapel Royal." What enormous three negatives must drink in the world!—Mr. Bunn belongs to those two choirs, certainly, but has no more to do in managing the ephemeral actors than the singer in the choir keeps such duty in silence to the respective exhibitors who entrust with the organists and with them only, except upon very extraordinary occasions, when the whole choir has to be united for a special purpose.

The same paper says that Costa has only (and enough too) 4000 this season at the Opera, though he had 12000 last year; and that Madame Caradori demanded 50 or 1000 therefore was not engaged.

10th. We are exceedingly sold of the heavy entrapment by the managers of theatres, we see every hope of a series of competitions wherever those amphitheatres are offered to holders. There is a mystery in this that ought to be explained. By a speech in Chancery, a statement which Mr. Bunn communicated, it appears for instance that the average receipts and disbursements at Covent Garden Theatre were a large balance in favour of the concern. But as a suit was pending, counsel announced "the sale of annual engagers at from 10 000 to 15,000l., which, by the number of performances, amounts to between 600l. and 700l. per night. The items of this expenditure were Performers 35,000l. Tradespeople 9 000l. [illegible] 1 000l. ground rent and taxes 2,000l. The receipts varied from 50 000l. to 60 000l. yielding an average profit of 12,000l. a year."

14th. The opera of *La Donna del Lago* was performed this evening with just half the chorusses omitted. This is rather too bad, as a theatre which demands a subscription of three hundred guineas for the nights and boxes and expects for good places in the pit and those have ought to be provided with chairs in lieu of seats. I was [illegible] it through to the performance. A morning paper which will never upon supporting beyond an assumed mediocre, says that the instruments did not belong well "as the performers do not." What next?

In the same journal is a most humbured puff of the Polymnian Institute in the right making down are called. Every point that may be one has been secured. My daughter the Misses Webb and Bunbar who great care that the shall become. I therefore now turn part of the establishment as an ideal exhibition, and are so increasing as paragraphs and free tickets. But the worst I should be further sorry that the relevance of the singer's head was heard as discordant as the relevance of a strong chord between the relevance of sounds for good ears? It is impossible to say whether profound personal knowledge or great honesty predominates most as the very depend a remark. What gross over-sweetness must take the public for

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14th. But the so pleasantry of puffing is, if I mistake not, to be found in the following paragraph, which I observe [illegible] from the *Post*. "The celebrated Mr. J. White, the conductor of the music at the Royal West London Theatre, has been appointed Master of the Private Band of Queen Victoria, in the room of the late [illegible] Mr. White is the author of the [illegible] composed by the Duke of Sussex." I am very much a person to perform [illegible] the office of master of the private band of an empress a performance as Queen Victoria, who are the best band of [illegible] must be leaving the concert of the public band about the Lord Chamberlain's company [illegible] at the new Mr. White Mr. J. Brown, chapter of the orchestra at the Royal Adelphi, Pentonville, Drury Theatre [illegible] to be sure.

The members of the public in general, but of their rank the trouble to collect but one farthing on an occasion which has just now brought all the powers [illegible] that Miss Clara Paton made a visit to the country last autumn, that there have discovered an adaptation. The enquiry about Dublin were the Queen's [illegible] and about 1000 guineas. There did not [illegible] [illegible] [illegible] but not one penny engagement for a [illegible] the [illegible] public concerts and not more powers over the Music Hall was the [illegible] of the season. The above [illegible] the [illegible] of her [illegible] in 1839. They were given by those of their [illegible] the honour season. I believe a [illegible] to be very [illegible] in favour of the [illegible] sense of the [illegible] I have not seen [illegible]. And Madame Paton's [illegible] thought me how [illegible] engagement [illegible] daughter on their own [illegible] England, and being [illegible] accompanying on the Lord of England [illegible] entertained to the [illegible]. "What do you take us for, English asses?"

We shall, however, grow wiser by experience. The story related in Galignani's Messenger of an entertainment given by Madame Malibran (here,* in which a proverbial dramatique was introduced for the purpose of ridiculing the English, will certainly assist in curing an infatuation which makes us neglected at all) countries abroad.

Ibid. Those who wish to see a specimen of modern-dramatic criticism should read the Herald of this date, where will be found an account of last night's performance at the King's Theatre (but for downright imbecility may vie with anything on record.

Ibid. The following caution to The Times is very well worth the notice of the frequenters of the Opera, in what ever character they may go. It is impossible to mistake the person to whom it applies: there is but one such. "The performers of [illegible] should never be hasty in giving credit for all the good music occurring in them, a task it [illegible] who make the approbation appear as the predecessor of their own genius. There are persons so ready to set down as their own that which they have continuously copied from other composers, as they have shown themselves apt to take liberties with other people's signatures."

The Philharmonic Concerts.

FIRST CONCERT, Monday, Feb. 21, 1831.

Act I.

Symphony in C Minor	Beethoven.
[illegible]	Spohr.
[illegible]	
[illegible]	Weber.
Duetto, Madame Stockhausen and Signor Donzelli	Mozart.
Overture, La Calipso	Weigl.

Act II.

[illegible]	Haydn.
[illegible]	Mozart.
Concerto, [illegible]	Romberg & Tolbecq.
Terzetto, [illegible]	Beethoven.
Overture [illegible]	Weber.

Leader, Mr. F. Cramer. Conductor, Mr. T. Cooke.

Since great modern music has been nearly banished the Opera, and most private concerts, the Philharmonic performances have increased in interest and attraction. There was to be heard the best works of the great composers of the present and latter part of the former century. Where else can they be listened to with satisfaction? Now and then at a fourth concert, where the major part of the band is engaged much as happens very rarely. Sometimes a symphony or overture is well got up at a rehearsal and utterly murdered at the concert; but this is upon a matter of uncertainty: and where the attempt completely succeeds once or two in seven times at least.

The last concert of the present season was an admirable selection. The band almost used a perfect one. The merits of the orchestra we need not descant on, having repeatedly dwelt on them in this work. The overture to Calypso, also, has often been praised by us. But Onslow's is quite new here, having only recently been produced at the French Opera. There is more air in this, a greater quantity and a better distribution of light and shade and less of the abstruse, than in any instrumental composition we ever heard of the author. The principal subject is exceedingly melodious, and accompanied by a rich but not overwhelming harmony: the power of the instruments being very much kept down, so as to produce a larger contrast on a greater swell, than is common in this class of compositions. In which manner the effect of the harmonies is far greatest when they are prolonged, and when the ear is allowed no repose to [illegible] and by uninterrupted listens on the symphonies. As to the originality of the overture, in a rigorous sense of the word, we cannot say much: an author abundantly is well read in the orchestral works of Mozart, Beethoven and Weber, and deeply impressed by their beauties. He rarely is his mind stored by these, that accustomed, grand masterpieces, they often hurry on mingled with the product of his own imagination, that what would otherwise be his ideas, leave upon memory a reflection from them such which it is to constantly ascertain, and give an appearance of premeditated imitations, to what is an exact only an accidental resemblance. We hope that this will be repeated during the season: it will make a much stronger impression on a second hearing.

The double quartett of Spohr was another novelty. It is in four movements. The first an allegro, and the second a scherzo, each in the minor though written, that is to say put together in a very masterly manner, much has much of the harp, and are heavy from excess of learning. The latter movements, an adagio and a finale, both in the major mode, atone for the "palpable obscure" of the two first. A lovely air meanders through the adagio, accented by a full but not overbearing accompaniment: and the last movement is on a light, playful subject admirably worked, but the labour concealed, so as to leave every appearance of having flowed naturally from the mind of the composer, ready fashioned, and complete in all its parts. We must allow however that we discovered no effort from the double quartett that might not have been produced in a single one. We expected a conversation-piece: subjects given out by one viola, replied to by the other: argumentations and dissentations. But nothing of all this: it might as well have been called a concertante at once. The performance of it cannot be too highly praised: but the names of those to whom it was entrusted speak for themselves. Mori[illegible] was, of course, the most conspicuous. He gives confidence to all who are united with him: and his superb tone diffuses itself in every part of the room, without exercising any undue superiority over that of his companions.

M. Tolbecq, who is newly arrived from Paris, is a very great performer. The opening of his concerto promised more than the subsequent part fulfilled,—we speak of the accompanied one: short variations in the last movement was very effective: but the whole was intolerably long and wanted variety.

The vocal pieces were selected with great judgment. Donzelli sang the aria from Otello in a manner far superior to anything we have been accustomed to from Opera singers since the elder Crivelli was here. But we shall say more of him elsewhere. His duet with Madame Stockhausen showed how much he might gain in such music were he but encouraged to give his thoughts to it, though neither of the two were quite at home in this contemporary of dramatic composition. Madame Stockhausen, in the fine but extraordinary difficult cantata, was

* See our Foreign Report in the present number.—(Editor.)

highly respectable. The new music performed on the occasion was by Mr. Cramer, the accompaniments of which created many pleasing instances of opportunities during the progress. The Trio, quite in the Mozart style, was full of the composer's manner and early performances of Beethoven, though marked by the spirit of the latter. It is a charming composition, but we will in most respects prefer the new one in which it appears we shall have later occasion. The new set of Duos with and Philips introduced some charming music in this piece.

The concert was led with real enthusiasm by the subscription of 1 more and by which means all such a spirit which showed that the end of the performers is quite contented. Very few subscribers appeared to be absent on this occasion, and consequently the room was remarkably full. We should be glad to see that it is in such a condition as to prohibit here a right to repeat. And as to the accommodation, the new hall is like a large dancing-place and not a theatre, and the other convenience does not seem to the thousands who, by means of a sliding partition shown two rate that. The disturbance however of the great majority is in favour of the present condition, for the dirt is not so visible and the lights more powerful. But one point which attracts the ear is a most serious evil. We mention the hall as being loud with such there and the gentlemen in order to French stage, while the others would endeavour, or there may be drawn into a more frequent intercourse with those physicians than is either desirable or profitable.

Foreign Musical Report.

VIENNA

Theater an der Wien.—A new romantic opera, in four acts, was produced here, entitled *Master Palestrina, Or, Love the Nightingale's Song in May*, the poetry by Ed Duller, the music by Kapellmeister Gläser. The subject which is remarkable for its many local allusions, and charming in pastoral feeling, is happily chosen, and several of the dramatic scenes are pleasing and characteristic; but as a whole it is not of a kind to attract any permanent attention.

Leopoldstadt Theater.—A new romantic drama in four acts, has appeared here entitled *The Maid and Love*, the music by Kapellmeister Kreutzer. Several of the choruses and other pieces in this composition, prove the author to possess more than common merit.

Leopoldstadt Theater.—In the course of the last month was produced here for the benefit of Mons. Guerrini *Les Diamants*, a grand romantic opera in two acts, the music by Kapellmeister Wenzel Müller. The piece possesses considerable merit, both as a literary and musical point of view. The music includes several characteristic and original passages, some of the airs and concerted pieces are excellent, and the accompaniments evidence several points of musical painting which frequent talents, of which the public are probably on learning on many occasions.

The Count von Lichtenberg, the new manager of the Kärnthnerthor Theater has just issued a prospectus, with which the public in general seem highly satisfied. The subscription is to be moderate and a pledge is given that all novelties of merit, but in particular those of the first class extant, shall be promptly brought before the public. The house is to open with C. M. von Weber's *Oberon*. It is to be followed by Meyerbeer's *Robert le Diable*, Marschner's *Templer*, Donizetti's *Lucrezia Borgia*, Auber's *Maurer's Singer*, Rossini's *Siege de Corinth*, and *La Comte Ory*, Auber's *Muette de Portici*, &c. Some of the singers engagements of Count Lichtenberg and Lumley are to be cancelled, this month of Signor Lanza, Lumley's engagement &c. are to be put into requisition, and of course, hanging up the chemical manners of the old school.

The success which has attended the publication of Mozart's "Piano-forte School" may be estimated from the fact, that, on the day of publication, more than eighteen hundred copies were disposed of.

BERLIN

Königstadt Theater.—The only novelty here has been brought a sprightly opera, *Le Déguisé*, which was successfully sung. Madlle. Schulzen, as the young widow, and M. Becker as the lover, were admirable. The music of this piece is of that light and charming kind, which is always sure to give satisfaction, and there is much merit bestowed on many of the airs. that, for instance of the double chanson.

Madlle. Schulzen continues to rise in public favour, in proportion as her abundant talents become more known. She has appeared in the following characters, and done justice to each: as Desdemona, in Rossini's Otello, in which the magical grace and ease of her performance were equally appreciated; as Amenaïde, in Rossini's *Tancredi*; and, lastly, as the Countess, in Spontini's *Vestalin*; all of which operas have been performed to crowded houses.

Königstadt Theater.—Two new and very operatic operettas, but both produced here entitled *Neues Haus* (New House) and *Neue Wirthe* (New Tenants), the music by Mr. Blumer, member of the Royal Chapel. Several of the airs and concerted pieces were lively, and were much applauded. It is to be hoped that the success of his first attempt will encourage this gifted musician to cultivate his talents for dramatic music, as they appear to be of a very promising kind.

After this was performed the *Chor und Chorale* of Mendelssohn, in which Madlle. Schulz particularly distinguished herself. The opera, which was in the German language, appeared to afford general satisfaction.

Spontini has at length completed his grand opera of *Agnes von Hohenstaufen*, in which it will be recollected that one act only was produced some time since, on occasion of a performance at court theatre.

The expected romantic opera of Gustave Desmond, to which Kapellmeister Schneider is now composing the music is said to be on a subject of great interest, and from the specimens that have been heard of the music, the libretto, and singers engaged. The engagements are various to secure here a master who, as yet, is known only by church music and works of the severe kind, will succeed in the more complicated.

MUNICH.

The Kindopernsaal Kapellmeister of Mergard, has just obtained fresh laurels here as his new opera *Der Vampyr*, which was performed to one of the largest houses of the season and always to full houses. None of the airs and concerted pieces were encored, and at the end of the curtain the composer was loudly called for. Madlle. Schechner did not act a less spirited part to the success of the piece, as the male character dresses in which she performed the principal character.

BALLE.

Music, and particularly that of the religious kind, has recently experienced a serious loss here, in the person of the Chevalier Aug. Hermann Niemeyer. He was the constituent patron of every musical undertaking, and particularly of the Singing Academy which, under his auspices, had attained to a degree of repute before unknown. In honour therefore of his memory the Requiem of Mozart was performed.

NUREMBERG.

At a meeting of the magistrates and principal citizens of this town, a gold medal was voted to Liszt, under the Hereditary of Honour, as a testimony of respect to his talents, and for the zeal in the which he exerted himself on occasion of the meeting to commemorate the anniversary of their celebrated townsman Albert Durer. For which the composer produced his new oratorio "Christus, der Meister." A letter of thanks was sent him, containing also a numerous list of subscribers to his forthcoming oratorio.

MILAN.

Madame Pasta has undertaken the management of the Carcano Theatre. She is also engaged to perform at Venice, where the public have long been expecting her, and by the means of her talents both lyrical as in the declamation of the Italian Theatre.

LISBON.

Opera matters go on here but very badly; at no time has this city been the favourite resort of the Muses, and at present they have wholly deserted it altogether. There has been a revival of a serious opera, *La Vestale* della Zaira, which was well performed.

A *Don* of regret has been handed about, of which I send you the following fragment: the parts to which it is written may easily be seen, as well as a witness addressed.

[illegible]

PETERSBURG.

After a considerable interval a new Italian company has been organized, and the season opened with two novelties—*Semiramide* under the direction of the maestro—*Zelmira* and the *Crociato*. The company however is but indifferent. The tenore Moriani, the prima donna, has a fine voice, a pure taste, but she must be told that she is not Pasta but is a success in the first opera, but succeeded in redeeming her credit in the other and particularly in the finale of the second act. Tamburini, whose name is a high heritage among the tenor parts, during the absence of a singer of that kind. Though he has rather a grumbling voice he succeeded but little, his acting is cold and his action bad. The favourite of the public is Tosi, the prima donna*, who in effect in the last singer of the company. Lorenzani, another prima donna and favourite of the theatre, is ridiculed by the journalist of St. Petersburg, as the very first of all Horses: to what part the good director will take the compliment it is not for us to determine. As to Zuchelli and the tenore Moriani, they appear to be singers of no very exuberant a class, as to be undeserving of notice.

* The character now filled with Tosi is said to be the composition of the Portuguese Constitutional Hymn, though we have reason to believe that it is from the pen of Signor Lanza.

PARIS.

The following curious paragraph appears in Galignani's Messenger. We are sorry to find a young lady of talent so deficient in the good sense which would have prevented an ridiculous a display, and so wanting in that grateful feeling for former support in this country which, just at this moment, it would be to her interest as least to appear to possess.

A host of rumours and rebuffs has been supplied to the fashionable circles about last few days, by the sensitive rupture of a celebrated young Opera singer of the Theatre Italien who it appears during the last week gave an evening party to which, it was extensively announced, that some three several who had not been previously presented at court. Passing the peculiar richness of this point of pretension, in such a quarter the young lady is also accused of a more grave offence against good taste. It is said that with other communications received by the announcement of her distinguished guests among whom were many Lords and a Russian princess, in which the English nobility have ever ostentatiously maintained and held up to our view, in a character supported with ultimate payments and agents by the sensible foreigner herself. If this be true, and our authority is too good we have no reason to doubt it, we must, in plain language, characterize it as an act of vulgar boldness unprecedented in vulgar folly unbecoming in our time, if we are the rightful laws formed here understood in the happiness of the nation which is more the object of her ridicule and which notwithstanding its alleged deficiency in external taste which may perhaps arise the subject of union with the highest the best bred and most refined people of any of nations on the world. It is right perhaps to add that Mdlle Sontag has not been a visitor on this side having been engaged on the evening of the fête of the Duke of Orleans."

Theatre Italien. Signor Lanzoni a young tenor lately arrived from Italy made his debut on the 22nd ult. in *Il Turco in Italia*, but without success. It appears that some short time since he attempted the part of Don Ottavio at Florence, and he was thought absurd in the character. An Italian Journal we read has by saying that the part was ill-adapted to the singer: had the please been preserved, it would have been a far greater to the truth. His voice is pleasing, but he is completely devoid of every method, and other accomplishments for a singer of any pretension.

Rumour has complained the Englishman Tell has no chance but seems to prevent an appearance. Madame Damoreau's son, is rumoured to be a stage-secretary of the Opera, successfully exposed herself to remonstrances, which, as might naturally have been expected have ended in endurance not only the singer but the manager also. What was to be done? The three great French singers, Madame Lalande and Pascal Pardo are under engagements, and no other was all but a nonentity. Terms have accordingly been entered into with Mad. Maria Pleyel, daughter of the composer of the well known quartet which bears the name of Pleyel. This singer after gaining great applause in her native country made her debut in Italy in 1828, since which time she has sung in the theatres of most of the principal cities. The only question

[illegible] opinion the engagement here, a less [illegible] lady as to engage as a French opera, for a [illegible] accompanist does not a [illegible] great performer in the language. The present [illegible] performer appears to be [illegible] reference of Tannhäuser [illegible] a preference as a singer dependent on [illegible] opinion, which is pronounced by all those who have heard it on the stage to be the impersonation of Rienzi in perfection. This was proved still more by the opportunity which it [illegible] among other members of the Opera [illegible] the subject of which is [illegible] performance by [illegible] Mario and others accompanied by a single chorus of the three remains a point unfavourable, if we may so term the [illegible] of the new production.

Artistic Report of Mongini Enterprise. This [illegible] has generally been spoken [illegible] and from the freshness and [illegible] which attends the [illegible] of the best pieces of every [illegible] performance to the highest [illegible] a difference of a [illegible] and enlightened view of the French stage. The following are under among the many [illegible] performed by the subscribers: Handel's Judas Maccabæus [illegible] Yost Jung [illegible] Beethoven's movement symphony [illegible] Weber's [illegible] by Rossini [illegible] Pergolesi, Mozart [illegible] Haydn, Mendelssohn, Beethoven [illegible] Mozart's [illegible] Beethoven's [illegible] Weber's [illegible]

MEMOIR OF MAURICE GREENE.

(Chiefly collected from the Historians of Hawkins and Burney.)

Maurice Greene was the son of the Reverend Thomas Greene, Vicar of St. Olave's Jewry, London, and nephew of John Greene, Serjeant-at-Law. He was educated in the choir of St. Paul's, and when his voice changed, was articled to Richard Brind* the organist of that cathedral.

He was early noticed as an elegant organ-player and composer for the church, and obtained the place of organist of St. Dunstan in the West before he had attained his twentieth year. In 1717, on the death of Daniel Purcell, he was likewise elected organist of St. Andrew's, Holborn; but the following year his master, Brind, dying, Greene was appointed his successor. The Dean of St. Paul's at that time was Dr. Godolphin, a musical man and the friend of Greene, through whose influence with the chapter an augmentation of the salary of organist was obtained, by the addition of a lay-vicar's stipend†. In 1728, on the death of Dr. Croft, he was appointed organist and composer to the Chapels Royal, and on the death of John Eccles‡ in 1735, obtained the office of Master of his Majesty's Band. In 1730 the degree of Doctor in Music was conferred on him by the University of Cambridge, his exercise being Pope's Ode for St. Cecilia's Day, which was performed with great applause§; and as an additional testimony to his merit, he was shortly afterwards, on the death of Dr. Tudway¶, elected Professor of Music to the University.

* Brind had also been brought up in the same choir. He composed two anthems, now forgotten.

† Thus, the scanty choir which then consisted of only six lay-vicars, was reduced of a number, having but five, of whom one at least is generally ineffectual. To fill the vast area of that immense cathedral, while there are no less than four canons and twenty-one prebendaries, who are rarely seen within the walls of the church. Such is the manner in which our cathedral service is provided for, and ecclesiastical revenues are distributed.

‡ Eccles was a composer for the theatres, of act-tunes, &c., and such incidental songs as occurred in the comedies of his time. His name is very conspicuous in all the old collections published at the end of the seventeenth and beginning of the eighteenth centuries. The three-voiced song, "Wine does wonders every day," which retained its popularity for more than a hundred years, is by Eccles. He succeeded Dr. Staggins about the year 1698, as Master of the Band in Queen Anne.

§ At the request of Greene, Pope recommended to make considerable alterations in this poem, and inserted one entirely new stanza,—the third. And as it differs materially from the ode as published, and has never appeared in print, except in Hawkins's history, we insert it as a literary curiosity.

Descend ye Nine! descend and sing,
The breathing instruments inspire;
Wake into voice each silent string,
And sweep the sounding lyre!
In a sadly-pleasing strain
Let the warbling lute complain:
Let the loud trumpet sound,
Till the roofs all around
The shrill echoes rebound:
While in more lengthen'd notes and slow
The deep, majestic, solemn organ blow.
Hark! the numbers soft and clear
Gently steal upon the ear;
Now louder they sound,
Till the roofs all around
The shrill echoes rebound;
Till, by degrees remote and small,
The strains decay,
And melt away,
In a dying, dying fall.

II.

By music minds an equal temper know,
Nor swell too high, nor sink too low.
If to the breast inflaming joys arise,
Music her soft, assuasive voice applies;
Or when the soul is much dejected,
Exalts her with enlivening art.
Warriors she fires by sprightly sounds,
Pours balm into the lover's wounds:
Passions so strong the music engage,
By's factions bear away their rage.
Anarchies then bade wild dissensions cease,
And softer'd mortals learn'd the arts of peace.

III.

Amphion taught contending kings
From various discords to create
The music of a well-tun'd state;
Nor stock nor stone the tender strings,
These gentle touches to impart,
That strike the subject's answ'ring heart,
And the soft silent harmony that springs
From united tones and concord of things.

IV.

But when our country's cause provokes to arms,
How martial music every bosom warms!
When the first trumpet dar'd the skies,
The Theban youth his strain,
And Argo sent her kindred trees
Descend from Pelion to the main:
Transported demi-gods stood round,
And men grew heroes at the sound,
Inflam'd with glory's charms:
Each chief his sev'nfold shield display'd,
And half unsheath'd his shining blade:
And seas, and rocks, and skies rebound,
To arms, to arms, to arms!

V.

But when thro' all th' infernal bounds
Which flaming Phlegethon surrounds,
Soft Orpheus sung his consort lost,
The adamantine gates were barr'd,
And mercy was seen, and sought was heard
Around the dreary coast,
But dreadful gloom,
Dismal scenes,
Fires that glow,
Shrieks of woe,
Sullen groans,
Hollow moans,
And cries of tortur'd ghosts!
But hark! he strikes the golden lyre,
And see! the tortur'd ghosts respire,
See the slowly-turning wheels stand!
And the pale spectres dance!
The furies sink upon the iron beds,
And snakes uncurl'd hang list'ning round their heads.

VI.

By the streams that ever flow,
By the fragrant winds that blow,
O'er the Elysian flow'rs;
By those happy souls that dwell
In yellow meads of asphodel,
Or amaranthine bow'rs,
By the heroes' armed shades
Glitt'ring thro' the midnight glades,
By the youths that died for love,
Wand'ring in the myrtle grove,
Restore, restore Eurydice to life.
Oh take the husband, or return the wife!

VII.

He sung, and hell consented
To hear the poet's pray'r;
Stern Proserpine relented,
And gave him back the fair.
Thus song could prevail
O'er death, and o'er hell,
A conquest how hard and how glorious!
Though Fate had fast bound her,
With Styx nine times round her,
Yet music and love were victorious.

* Thomas Tudway received his education in the King's Chapel, under Dr. Blow, and was a fellow-disciple of Henry Purcell. He was patronised by and lived much in the company of, the famous Earl of Oxford, for whom he made a large collection of music, chiefly Italian; and also scored with his own hand, for the same nobleman, seven thick quarto volumes of the most valuable services and anthems by English composers, which now, as part of the Harleian MSS., are deposited in the British Museum.

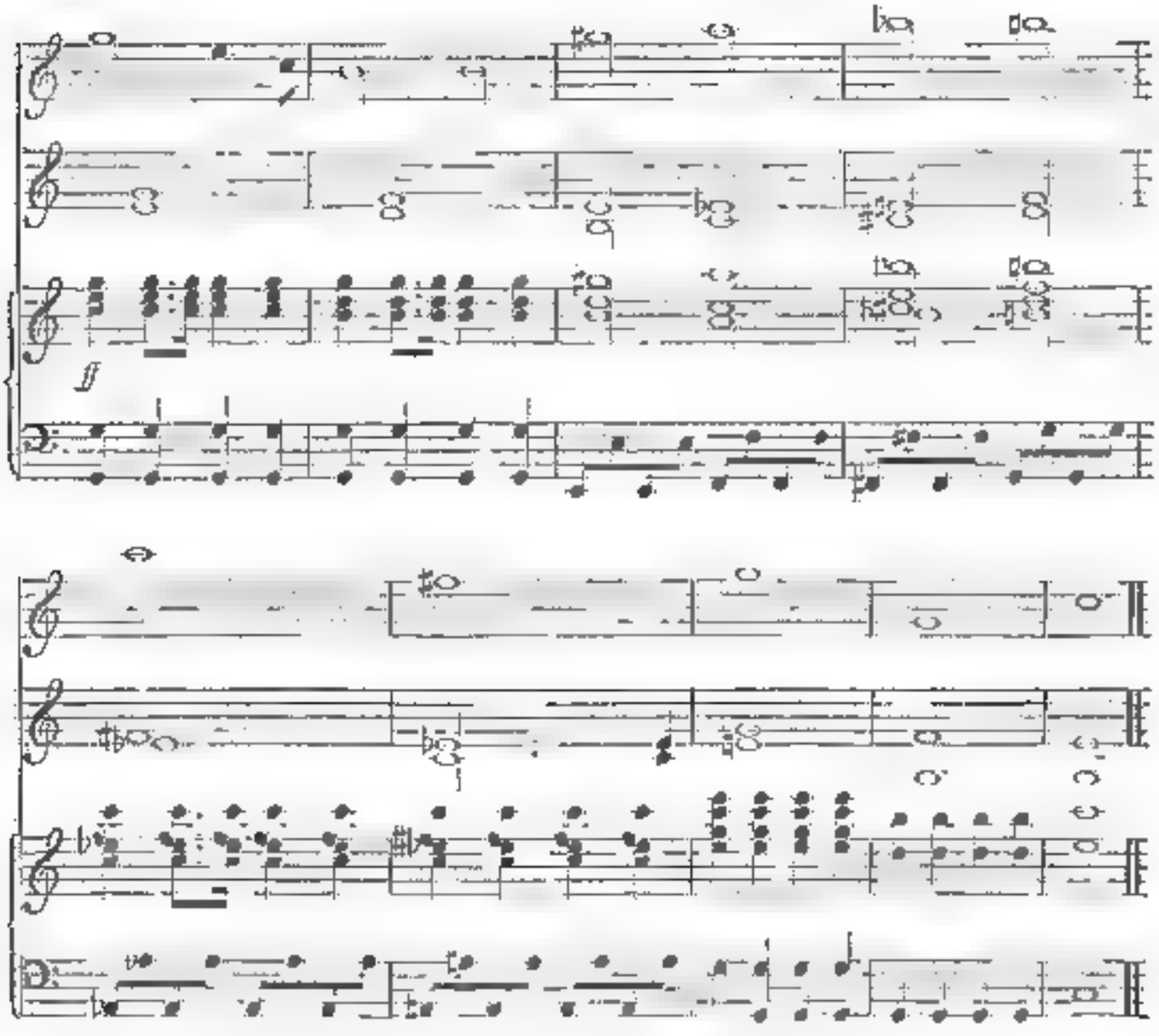
ON THE INSTABILITY OF MUSICAL FAME.

[*Concluded from page 59.*]

The immediate successors of Cimarosa and Mozart—Zingarelli, Mayer, Paer, Winter, &c., followed those masters in the moderation of their musical colouring. Rossini, however, has given vogue and currency to the exaggerated style of the present day. In his earlier works, though remarkable for the brilliant and florid character of his melody, he was light and simple in his harmony. In this respect, *Tancredi* and *Il Barbiere di Siviglia* leave little to be wished for. In his later productions, Rossini adopted a German style of harmony, which he soon carried beyond even his models. Any of his more recent operas would afford many examples of the overcharged style which he has thus introduced, and we shall take *Otello* as being one of the finest of them. Our readers will observe that we are not writing a review of this opera, and that our subject does not allow us to indulge in the pleasure of remarking its many beauties. Our purpose is to point out in it instances of that vitiated style which belongs exclusively to the modern school, and is not to be found in the works of Mozart or Cimarosa.

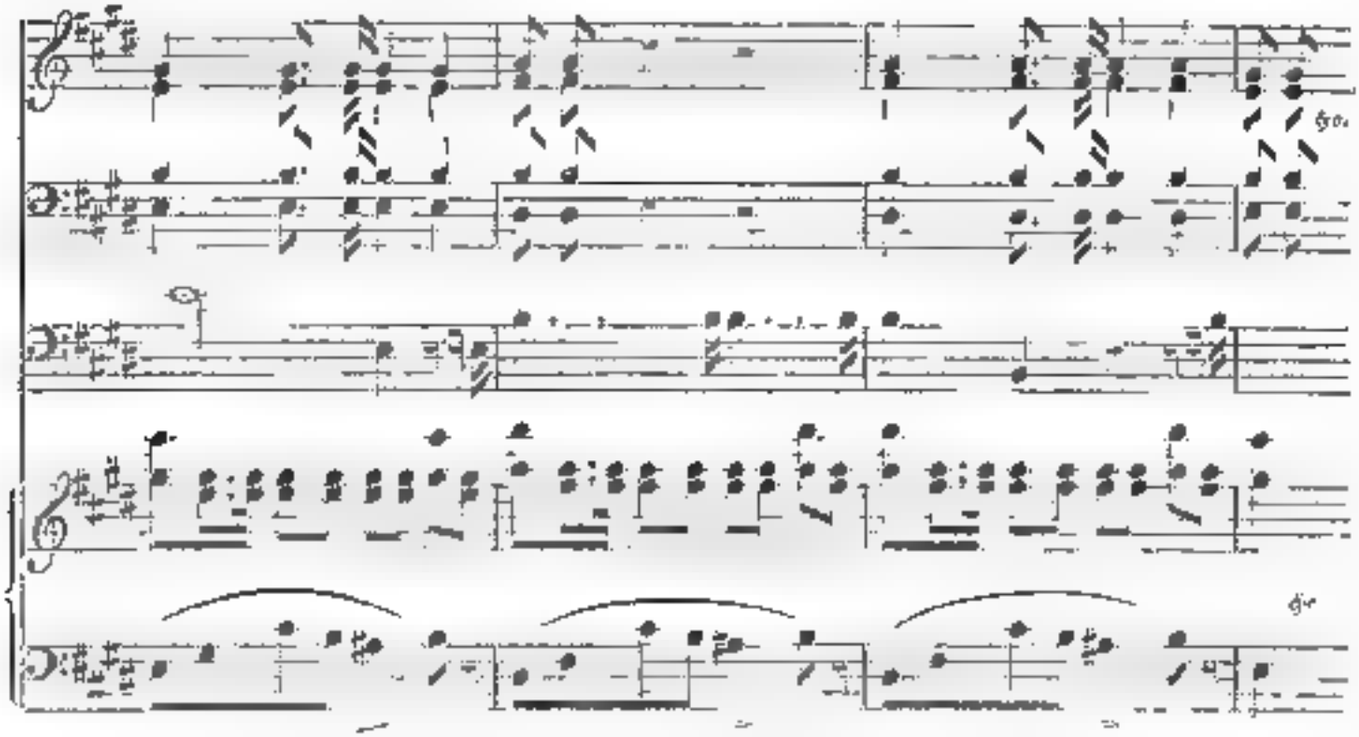
One fault of Rossini's later style is, loading simple passages of melody where nothing remarkable is meant to be expressed, with heavy and chromatic accompaniments. They are often so crowded, that they lose that transparency so delightful in Cimarosa and Mozart, which, while it enables the hearer to perceive and enjoy the movement of the parts, would enable him also to detect and be offended by any impurity in the harmony. Rossini's harmony is often indistinct and turbid, of which the hearer is quite conscious, though unable at the moment to detect many impurities which the author's desire of fulness has made him admit into it. The following examples will sufficiently shew the fault now described.

The terzetto "*Ah vieni*" contains the following passage, which is twice repeated —



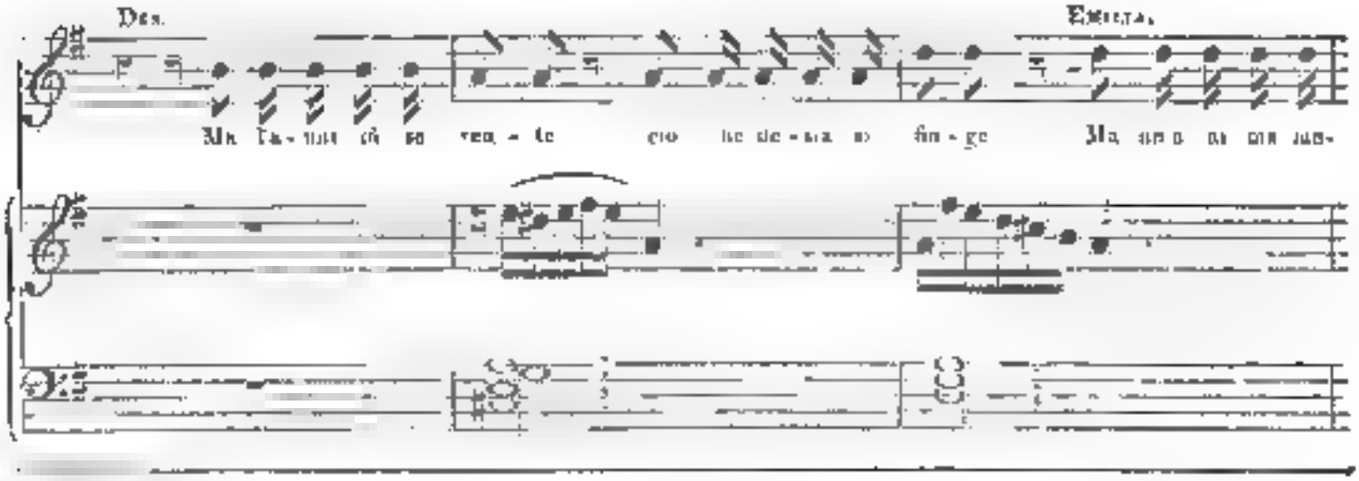
Here we have a series of *five* consecutive *fifths*, and three sevenths resolved upwards,—progressions which would be absolutely intolerable, were they not in some degree covered by the other parts,—which is just saying, that the

harmony would be found to be execrable, if the enormous noise of the orchestra allowed the hearer to discover of what it consisted*.——In the chorus, "Qual orror," we find the following —

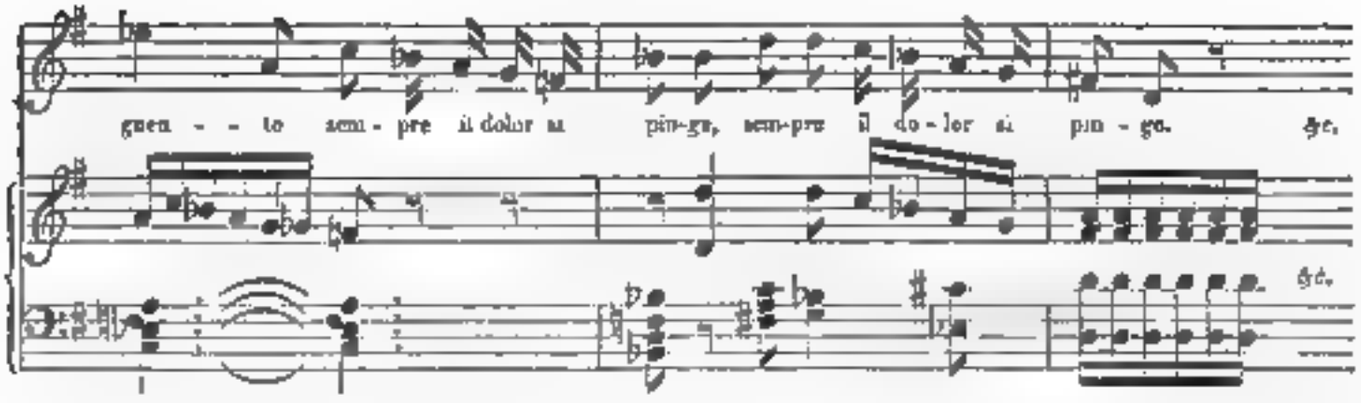


This passage is continued for some time. In the first place the voices are obliged to hold upon the note a, while the basses in the orchestra, in a *legato* passage, come upon the a♯ immediately below, an intolerable crashing of sounds, hardly possible indeed to be accomplished, for the voices must be pulled down by the instruments to the semitone below. And there is, further, the crude combination of the a♯ with the chord a b♯ f♯, and a♭. We will venture to say that nothing approaching to such passages as the above are to be found in the whole works of Mozart, though they are frequent in those of Rossini, and they could only be tolerated by a person whose delicacy of ear has been blunted by the stunning noise of a modern orchestra.

For instances of exaggerated musical language we may take the duet, "*Vorrei che il tuo pensiero*," between Desdemona and Emilia, which occurs almost at the beginning of the opera, and is wholly unimpassioned. It consists of some quiet, moralizing reflections, which ought to have been conveyed in music as calm as the words. But the former exhibits chords and modulations so gloomy, that a person unacquainted with the language, and hearing the music for the first time, would imagine that Desdemona and her confidante had already reached the acme of tragic distress. The duet is in a, and immediately after the smooth melody with which it commences, it breaks into the following portentous modulation, in which the transition in the voice parts is rendered still more remarkable by the repetition of the gloomy chord of the extreme sharp sixth in the accompaniments.

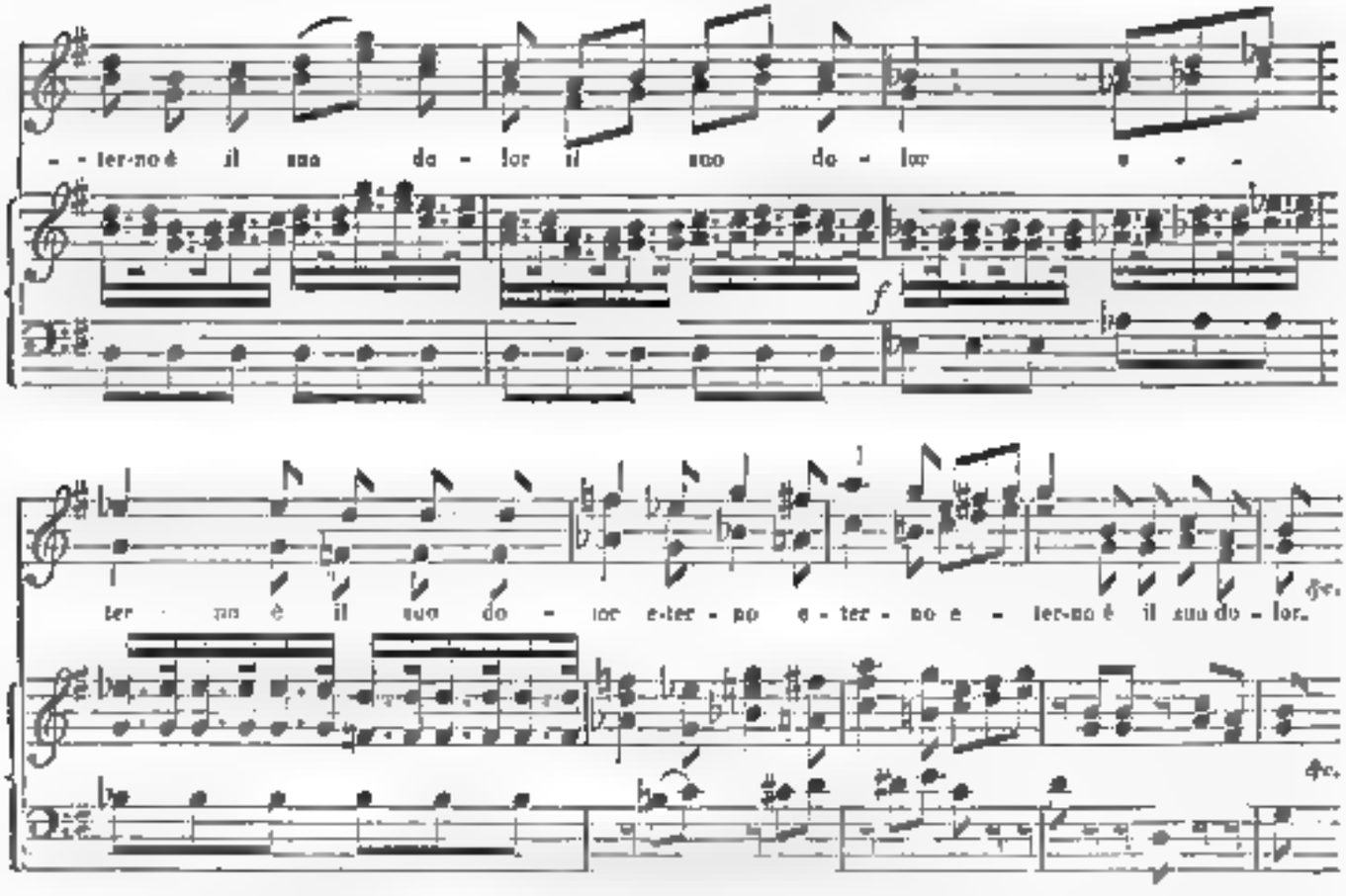


* See our review of this opera, in the first volume of the *Harmonicon*, First Series, page 83: where we have inserted and reprobated the passage now quoted by our correspondent.—Editor.



It is no justification of this passage to say, that it contains the words "languente" and "dolor." Where the whole tone of the poetry is calm reflection, or remark, (as is the case here,) it is puerile to make the music express languor or grief, because these words happen to be introduced.

Towards the end of the same duett the music breaks out into another most extraneous modulation, and goes on for a short time in a manner that might have suited the language of despair, but which, as the mere repetition of a reflection made in the utmost tranquillity of mind, is absolutely unmeaning. The passage is somewhat long, yet we quote it as a striking instance of the fault we are endeavouring to exemplify.



The nuptial hymn, "*Sanio Imen*," is expressive throughout of happiness, yet, in one part, where the tide of joy is at the full, the music breaks into a passage which is as startling as any thing in *Don Giovanni*. It is exactly one of that kind which Mozart introduced on some sudden and appalling interruption of the business of the scene.

The consequence of employing this powerful language so often, without necessity, is, that when it is really called for, the composer must either be content with what he had used on common occasions, or he must endeavour to heighten it still further by rugged intervals and noisy accompaniments. The opera in question contains many passages which, in themselves, are beautiful and expressive, and modulations calculated to produce grand and striking effects. But these passages want the relief which would have been afforded had not the general colouring of the piece been so high. In some of his other operas this is still more remarkably the case, as in *Semiramide*, in many respects a magnificent work, but where chromatic

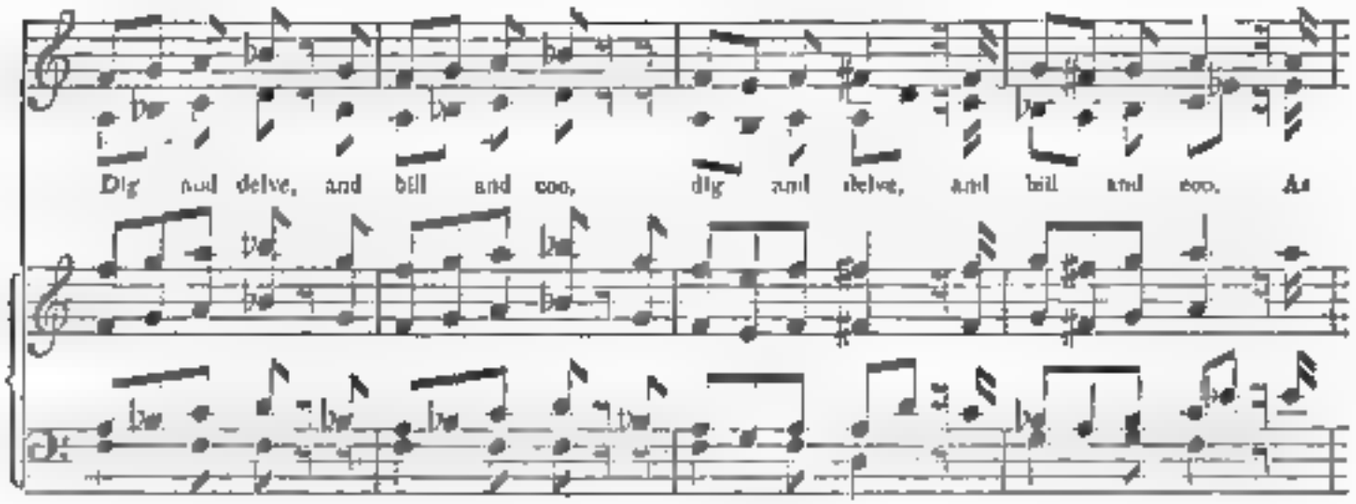
chords and crowded accompaniments hardly ever leave the ear in repose

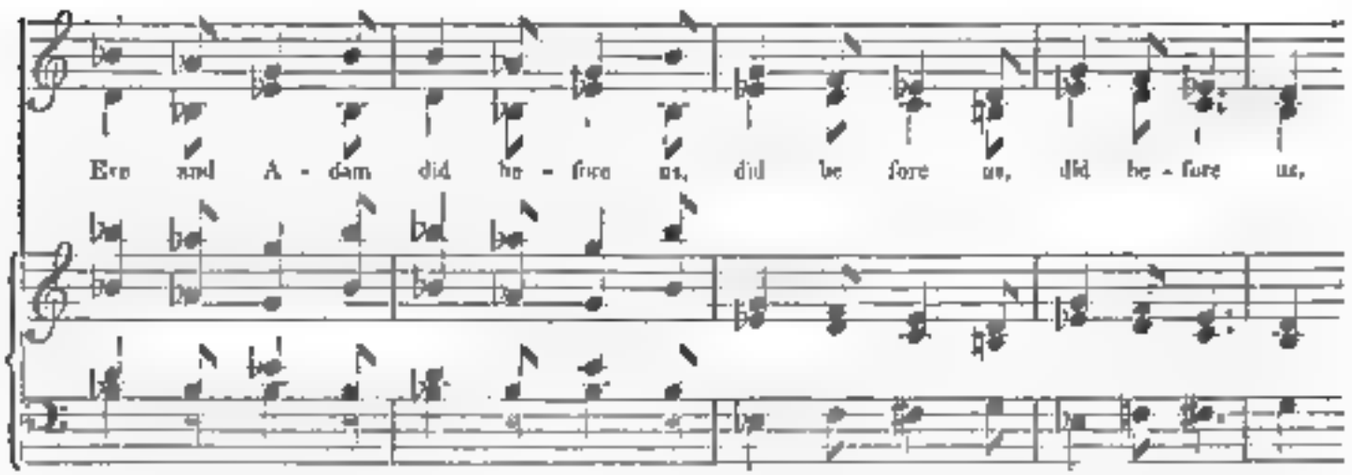
Even the admirable Weber has, it appears to us, yielded in some degree to the taste of the modern school. This, of course, will not be admitted by those whose veneration for him is boundless. But, as he has carried his love of the chromatic and enharmonic much further than Mozart, it must be admitted, either that he has gone too far in this respect, or that Mozart has not gone far enough. Our perusal of *Euryanthe*, we confess, was attended with more admiration than pleasure. The voice parts, without having the brilliant difficulties of the Rossinian school, have difficulties of another and much less effective description—those arising from all sorts of crabbed and unsingable intervals, and the harmony is so incessantly full, that a few simple progressions of common chords, in the old Italian style, would be welcome as "cold waters to the thirsty soul." In the *Freischütz*, Weber was in his element, and certainly spoke the language of fiends, earthly and unearthly, as it was never spoken before. In *Oberon* there are marks of an imagination chastened by a more mature judgment, and this his last work is immeasurably superior to any of his former ones. The subject of *Oberon*, besides, was congenial to Weber—affording ample room for those wild flights so peculiarly his own. But even in this splendid work some indications of a love for ultra-modulation and harmony may be found, and some passages in which a greater attention to the purity of Italian melody would have been of advantage. As the subject admits, generally of very high colouring, it is in the lighter parts chiefly that any instances of exaggeration in this respect are to be found, and the two following are sufficiently remarkable —

In the duet between Fauna and Sheraamin, "On the banks of sweet Garonne," which is wound up in a style of the utmost gaiety, with the words,

> "Let's be merry as we're true,
> Love our song, and joy the chorus,
> Dig and delve, and bill and coo,
> As Eve and Adam did before us,"

in the middle of a most joyous repetition of these words, there occurs the following transition, which would have been very appropriate had "a change come o'er the spirit" of the song, and had the singers been suddenly affected by some melancholy sentiment. The duet is in c major.—





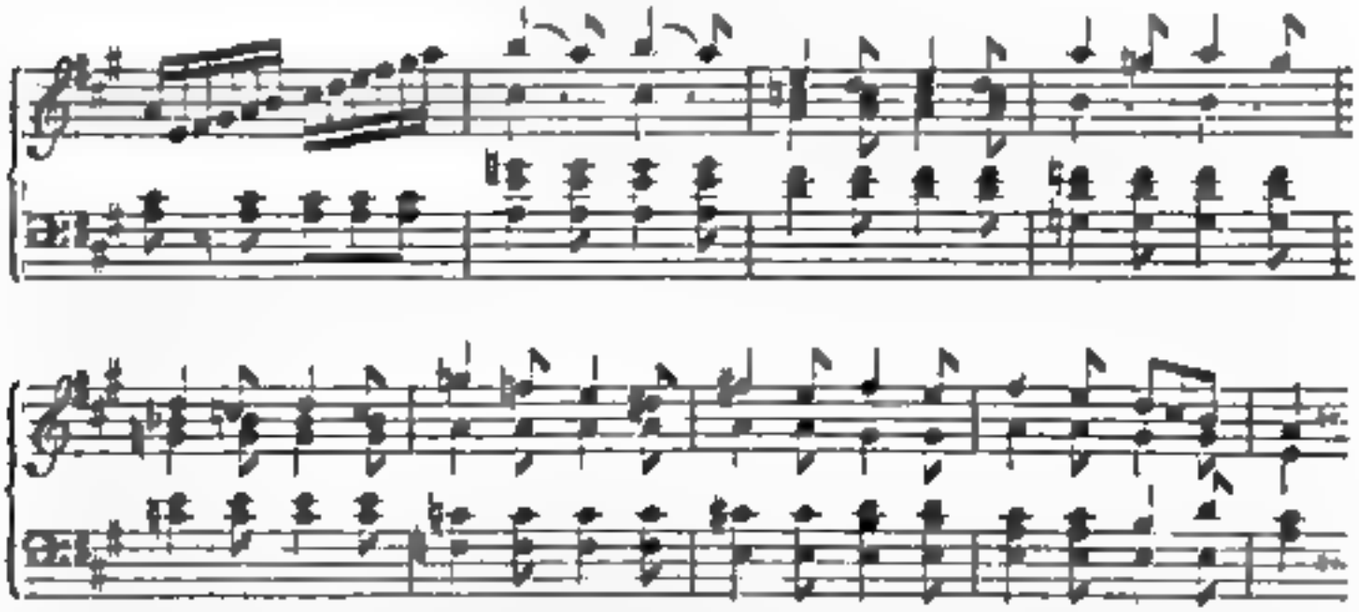
This, in its proper place, would be very good music; but, taken in connexion with all that precedes and follows it, and with the general spirit and sentiment of the duet, it is a complete *contresens*.

A similar *contresens* occurs in one of the most enchanting things in the whole opera—the scene where the evil spirits endeavour to seduce Huon by their blandishments. The airy and graceful chorus, ever and anon broken in

upon by the indignant accents of Hasse, is most admirable. But, in the middle of this chorus (which, it must be observed, preserves its purity of character to the very last) there is a modulation of deep gloom which is not sanctioned by any thing either in the words,

"For thee hath beauty decked her bower,
For thee the cup of joy to fill,"

or in the situation.



It might have been imagined, that the evil spirits, finding themselves baffled, would have continued their chorus—though with a change of tone, unveiling their design and its disappointment, producing an effect somewhat like that of the antiphonal air of *Malbrouk*, in Beethoven's "Battle of Vittoria," played first in a bold and martial style, as expressing the courage and high spirits of the French troops, and then in a minor key, and with wild harmony, as expressive of their defeat and sadness. But, had such an effect been intended, the change of character must have gone on to the end: whereas, after the passage in question, the original key is restored, and the chorus ends as gaily as it began—evincing that here the composer had no design beyond that of exhibiting an ingenious piece of modulation.

The consequence of the greatest composers of the day having sanctioned this style of composition is, that the inferior writers (who always find it easier to copy the faults than the beauties of their models) have improved upon it immensely, so that the present vocal school may be said to be made up of a combination of the faults of Rossini and Weber—of garish, florid, instrumental melody, full of sudden modulations and chromatic intervals, and accompanied by crowded harmony, and all the noise that the orchestra is capable of producing. Every composer who has any learning thinks it necessary to humour it on the most trifling ballad, and those who have it not (the most common case) shew their want of it by heaping together all sorts of discordances and blunders. The result of the whole is, that we have fed so long on *ragouts*, *curries*, and *devils*, that our palate has lost its natural sensibility, and can find no savour in the plain and wholesome food of our forefathers.

Shall we go on, requiring stronger and stronger stimuli, or shall we return to a taste for simplicity? The latter will probably be the case. Rossini's orchestras have carried the stimulus of loud and piercing sounds as far as it can well be carried; singers have been compelled to strain their throats to the utmost possible extent; learned harmony and modulation have been lavished upon every sort of subject, till all gradations of musical colouring have disappeared. In this situation we cannot long remain stationary—and if we cannot go forward, we must go back. Weber's Oberon, as compared with some of his own earlier works, is a return to simplicity. Within this very short time the monopoly gained by Rossini has become less exclusive, and the Italians have taken from the shelf a few of their favourites of former days. Some of Cimarosa's operas (in particular) have been revived, and the audiences of Milan and Florence, who had not heard them for many years, have hailed them with acclamations of delight. The works of Mozart are beginning to be more frequently performed in Germany. Handel, who formerly was hardly known out of England, is now becoming popular in the same country, where his oratorios are frequently produced on a magnificent scale. They are even making their way in France, where, in the course of some dozen of years, it is probable that his best compositions will be well known. All these are strong symptoms of a tendency to return to the love of chaste and simple music: and if that love is once revived, how absurd will the present taste appear! As absurd as the taste for hoops and hoops, since our ladies have accustomed us to the natural elegance of the Grecian costume.

Much will depend on the taste and judgment of those to whom the education of our young musicians is entrusted. And we cannot help saying, that it would give us much more pleasure to learn that the pupils of the Royal Academy of Music were deeply engaged in studying the works of the great contrapuntists—of Cimarosa, and of Mozart,—than that they were able to draw together fashionable audiences by performing the *Barbiere di Seviglia* or *L'Inganno Felice*.

C. K.

Edinburgh, January, 1833.

DEATH AND FUNERAL OBSEQUIES OF COMTE

[illegible] Comte, the founder of the modern Positivist school, died [illegible] on the 5th of September last, in the [illegible] year of his age. He [illegible] and [illegible] energy [illegible] Though [illegible] he [illegible] and [illegible] [illegible] [illegible]

which he had himself so sensibly felt the necessity and directing to the interest of his art the relics of his expiring energy, and the close of a long and honourable existence.

"Yes, in raising my voice over the grave of this venerable artist, in order to purchase his benefits and our gratitude, I obey the twofold call of duty and affection: and though the feeble tribute of my praise can add nothing to his glory, it may not be unbecoming to our era. The 1st posterity knew that in cherishing also the lamb, Gamer left our Ireland his ungrateful hearts in those for whom he had prepared the way to reverence and renown."

By the death of Gamer a place is left vacant in the Institute (the Section des Beaux Arts). Among the names of the aspirants to the honour of filling it, that of M. Auber stands first on the list: his competitors are Messrs. Herold, Reicha, and Fétis.

N. B. For a further account of this distinguished composer the reader is referred to the Memoir of Gamer, in the first volume of the new series of the Harmonicon, page 161.

ON THE CHARACTER OF KEYS.

To the Editor of the Harmonicon.

Sir, *London, February 10th, 1829*

In your last number [*for February*] I find some remarks by J. S. on the opinions I offered concerning the character of keys. I beg leave therefore to say a few more words in defence of my theory as I still think that to be ascribable only to temperament.

J. S. believes pitch to be one cause. In answer to which I would observe that concert pitch is about a semitone higher than it was fifty years ago. If then, any specific quality were naturally impressed on certain sounds, that quality must still exist, consequently the keys which formerly had sharps for the signature, though now having flats, ought still to be brilliant; and those which had flats, though now having sharps, should be the reverse. But on the contrary the harmonic scales used to express sentiments of love, sorrow, &c. by the old authors, are the same as those employed for a similar purpose now. Though it is not probable that much alteration was paid to temperament formerly, and even in the present day it is too much neglected.

Not only has every apartment or enclosed space its peculiar tone, but each vocal voluntary is in accordance with some particular key, or we should not have sought articles of furniture in a room suitable or vibrate when certain sounds are produced. The same vibrations take place, but in a higher degree, when the 3rd and 5th of that key is struck. Every note has a sympathetic consonance with its 12th and 17th, and it is not impossible to produce a more beautiful combination of sounds, than that of the key note, the 5th and 10th.

The extracts from Dr. Arnold do not show that a sound is fostered by reflections from any particular surface. One surface may have the power of softening the harshness of sounds more than another, but the same difference in character will exist between the keys of G and Ab, whether heard in a square or circular apartment, or in the open air.*

On the horn and trumpet the 3rd and 5th are perfect, but all the other notes of the scale are imperfect. The imperfections are remedied by the stopping. Sufficient attention is seldom paid to the character of the key he performers on the horn are to transpose to, which neglect they are not unfrequently at variance with the rest of the orchestra.

As to the reason he gave for having that instrument so graduated upon the same principle as the flute, &c. The variety of character in keys to exhibit a execution, for when a piece is composed in the key of C, it is beyond comparison easier on a C clarinet, the notes coming under the fingers in a way that it would be to play in the original key upon a C clarinet. When a composition is in E, the playing upon an E clarinet, the music being transposed into G, is attended with equal convenience.

The Italian harp cannot be classed among the modal instruments, and other harps are or ought to be, tuned upon the same principle as the pianoforte.

The last observation of J. S. refers to the human voice. The wonderful flexibility of the organ giving it a power to produce the slightest variation of sound, of course enables it to render every interval perfect, but whether they are really made so entirely depends on the ear of the singer; for as no person can discriminate to one eighth of a note in the time he is singing, it is impossible that there can be a decided preference of fifths in one system. All singers rely on their instinct of a keyed instrument, and though they may occasionally practise to those, yet constant reference is made to it for the purpose of ascertaining whether voice and instrument agree. Thus the vocal becomes mechanically though insensibly improved to fit the peculiar nature of each key, for the question, why each peculiarity should exist, does not occur to one singer in a hundred, but none expects to see a flower-shop between no four flats though as easy for the tone to vibrate in that key as in any other. When the key is once used, its character is immediately felt by the performer almost by instinct, and the voice is at once adapted to its peculiar character.

I agree with J. S. that were a number of glees performed without accompaniment, the perfection of the intervals would be much the same in one key as another, a semitone would in time be felt, and much effect would be lost. Singing without accompaniment is rare by comparison, and scarcely any vocal compositions can be properly expressed of unaccompanied.

I am, Sir, &c.

T. S. R.

* Sounds in the Sphere Spheroids, or Natural Flutes, gather many very ingenious and original remarks on natural sounds, though little was thought of temperament in his day.

Review of Music.

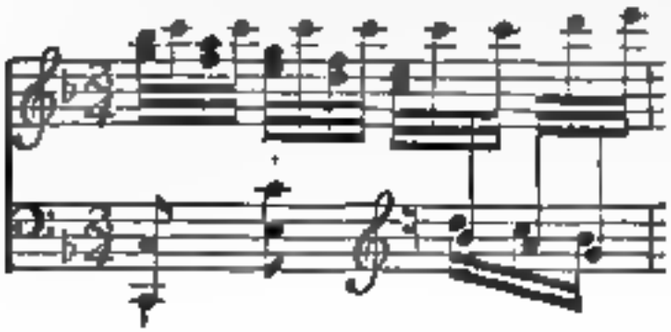
PIANO-FORTE.

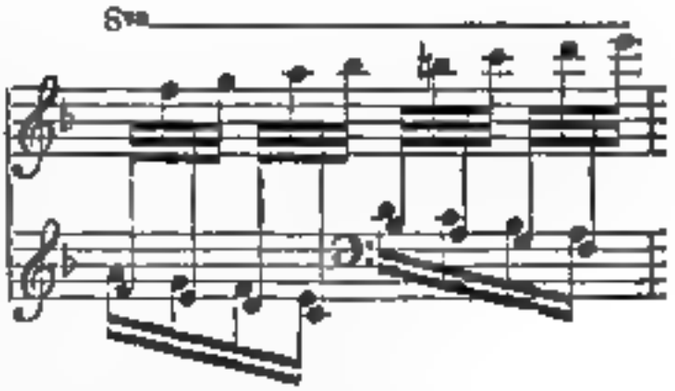
1. Notturno, *with an* Accompaniment *for the* Violoncello *or* French Horn, *ad libitum composed by* F. Kalkbrenner. Op. 95. (Chappell, 135, *New Bond Street.*)
2. Les Coquettes, Quadrilles de Contredanses *brillantes et variées, with a* Grand Waltz, *composed by* Henry Herz. *Pianiste de la Chambre du Roi.* Op. 49. (Goulding and D'Almaine, 20, *Soho Square.*)
3. Swiss Air, *with brilliant* Variations, *composed by* J. L. Von Bohner. (Pettet, 154, *Oxford Street.*)

The prevalent style of piano-forte music—we allude to the foreign chiefly—is not calculated to confer immortality on it, assuredly. In most of the compositions of this class which have appeared during the last six or eight years, there is a manifest want of that clearness of design, that sentiment and grace, which so distinctly mark the true school, and in lieu of these high and permanently pleasing qualities, we have too often a confused subject, if any at all, a skilfulness, mistaken for gaiety, and a succession of ineffective difficulties, miscalled brilliancy; plainly indicating either an inferiority of talent in the composers, or a degeneracy of taste in those whom all artists, generally speaking, must strive to conciliate, however great the sacrifice of future fame,—

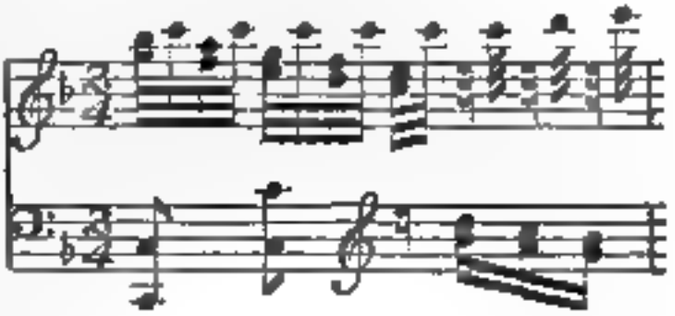
* For those who please to live, must live to please.

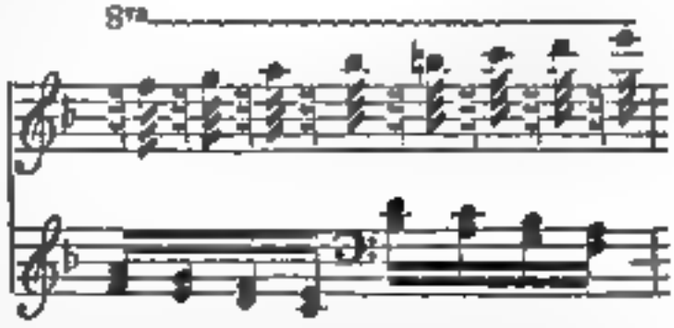
These remarks apply in a certain degree to the style of the first and third of the above publications. Mr Kalkbrenner was bred in a good school, and most of his compositions shew, some more some less, his acquaintance with the best models, ancient as well as modern, but his powers of execution run away with his judgment more frequently than his warmest admirers can approve, and lead him to mix up with compositions otherwise likely to support his reputation, passages which will consign them to early oblivion. The Notturno before us is an instance of this. The first movement, an Andante, equally divided between the keys of F minor and major, displays the master, and possesses great merit. The theme which follows has to boast of much originality, and in this, as well as in the three variations on it, are very effective passages, requiring rapid execution, it is true, but producing effects that offer something like an equivalent for the cost of labour. Unfortunately, however, there are extravagancies blended with these that have no relation to the general design, are immensely difficult, and yield no effect. Even in the mode of notation it seems to have been M. Kalkbrenner's study to evade the facility offered him, as the following two bars from p. 7 will evince:—



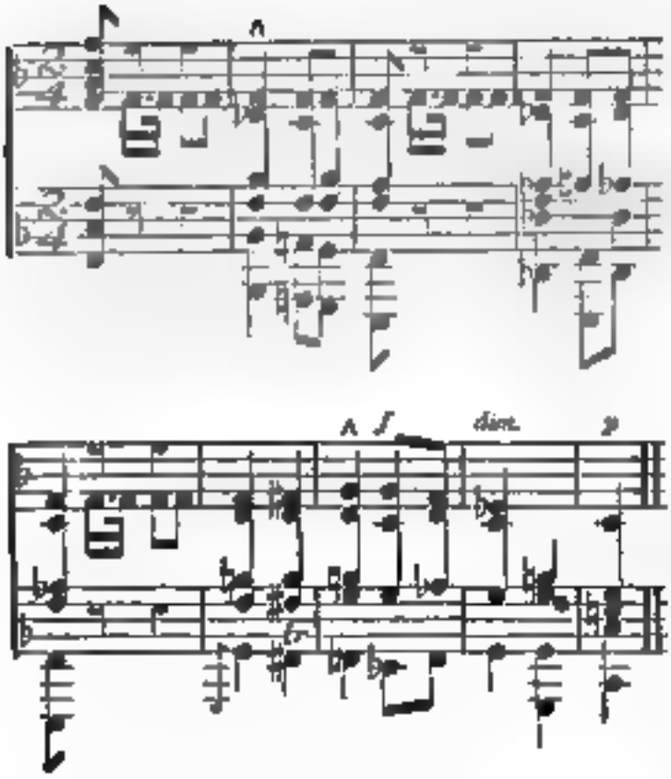


How much more easy, how much more rational, and how almost precisely the same as to effect would this passage be, if written thus,—





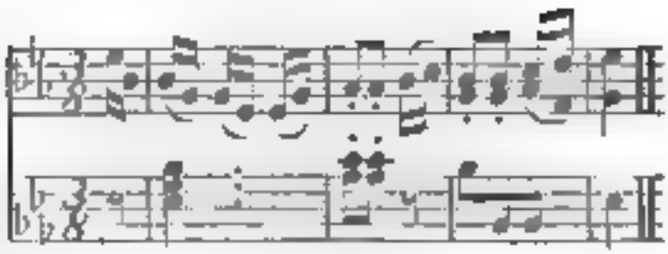
but then there would be no display of agility, no rivalling of the conjurer's quickness,—of his slight-of-hand. In a word, there would be no quackery, and no exclamations from the *spectators*, (we will not say *audience*) of "what a surprising player!"—"wonderful execution!" &c. No—not one of those epithets which people are so prone to use when they suppose they ought to admire, and therefore think it will prove their judgment to applaud, would be heard. The succeeding variation, however, has enough in the first half of it to redeem many of the little sinnings against reason that surround it. Something like imitation appears here, and the subjoined harmony, which shews what the author is capable of, makes us forget his vagaries.



The accompaniment to this is easy enough for the violoncello, not so for the horn. The one will not require a Lindley; but none inferior to a Puzzi or a Platt will be equal to the other.

The Quadrilles of M. Herz, if really meant as dance-tunes, are infinitely too good for the purpose they ought rather to be viewed as a collection of elegant, attractive rondos, the subjects original, and these diversified in not only a tasteful but a very superior manner. This work is not intended for indifferent performers, it will require a neat, expert player, with a hand of some power, to do the compositions justice. But the pieces are short, two of them being contained in two pages, and four in four, therefore not likely to put the practitioner's patience to any severe test, and being also in the most modern style, of which they are favourable specimens, they will serve to initiate those who are yet strangers to it in an agreeable manner. We have before alluded to M. Herz's prodigal use of Italian terms. Though we should be very glad to see the musical vocabulary reformed, yet we have no desire that it should be enlarged by any unnecessary additions. But if improvements, or changes of any kind in the art, render necessary the introduction of new words, let these, at least, be correct, be grammatical.

The introduction to No. 2, an andante in eb, is by far the best part of the work, and we most willingly bestow that commendation on it which is the meed of true musical expression and delicacy of taste, but we cannot extend our praise to the theme, though a Swiss air we are told, and therefore very fashionable just now, for it is cold and meagre, faults which will be much aggravated if the air is played so quick as *allegretto assai* and three-eight time imply. The subject acknowledges its poverty at the very onset —



The octaves and concealed fifths here generated by similar motion, are as offensive to the ear as hostile to rule or—for we wish to be clearly understood on this point—they are ungrammatical because painful.

The variations are spirited, though not uncommon, but the ninth is of a higher order, and there is some cleverness in the last, or the finale.

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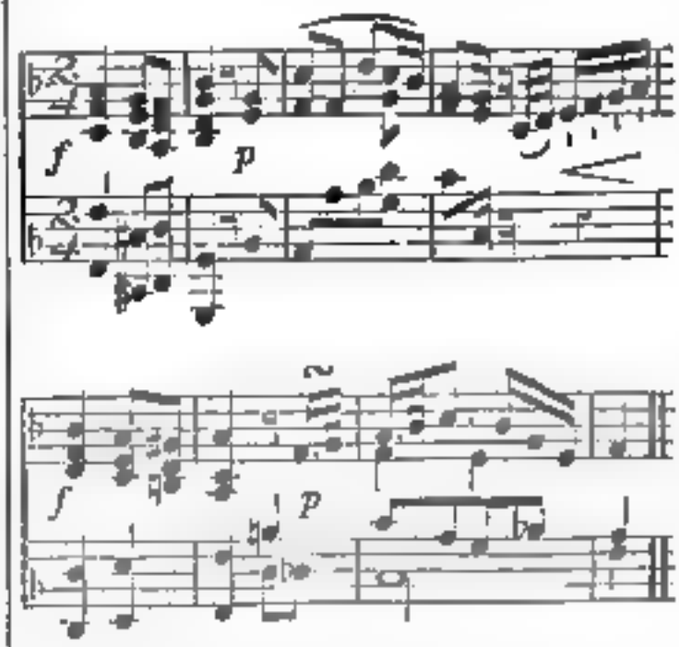
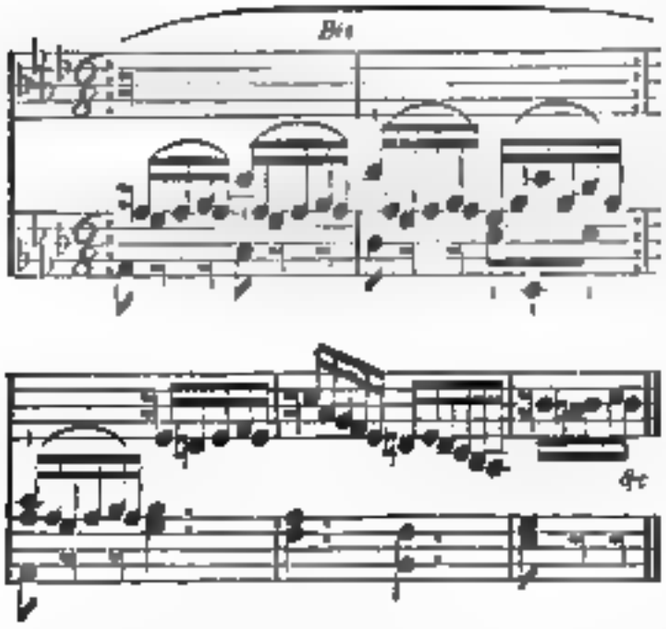
1. Capriccio, *composed by* J. N. Hummel. (Monzani and Hill, 28, *Regent Street.*)
2. A Fourth Grand Fantasia, *in which is introduced the Scotch Air*, Lilie Fanny's love, *composed by* Charles Neate. Op. 17 (Cramer, Addison, and Beale, 201, *Regent Street.*)
3. Capriccio on a German Air, *composed by the same.* Op. 18. (Cocks and Co., *Princes Street.*)

The Capriccio of M. Hummel is one of the few musical publications of the day that will survive the present age and be transmitted to posterity. It is formed of solid materials, and fashioned in such good taste,—a taste arising out of an intimate acquaintance with the best composers of all times and countries,—that, though it may not at once become *the rage*, it will soon attract the notice of all true lovers of piano forte music, and never be passed in the opinion of such persons.

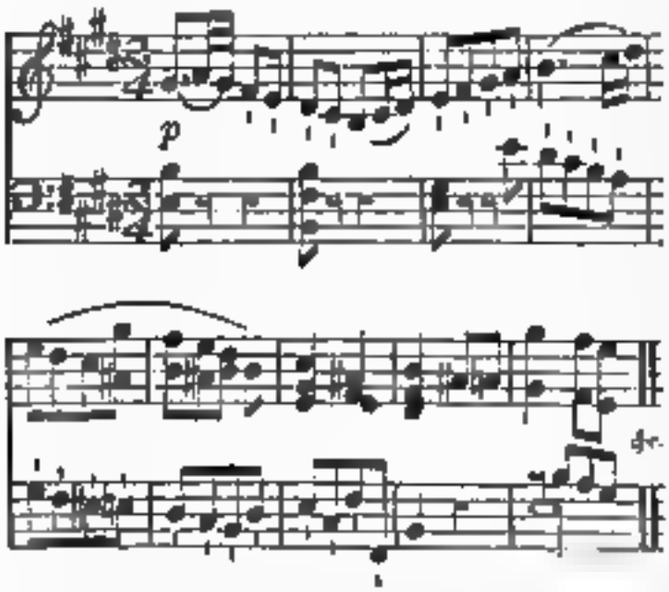
After four bars of *entrata*, an expressive adagio begins thus:—



This passes into an *Allegro agitato*, a very original movement, commencing in the following spirited manner:—



This subject is worked in a masterly way, and leads into an agreeable air, *allegretto scherzando*, not unlike Caraffa's "sure felici" —



After much ingenious modulation, the adagio in F recurs, and then the *allegro agitato*, now in the major key, concludes the piece, which, for sweet melody, and clever contrivance devoid of pedantry, has not often been equalled.

Mr Neate's FANTASIA shews that it has occupied a considerable quantity of time and cost no little labour. Parts of it are ingenious, but as a whole it is rather dry and too much in imitation of that ultra-German school which we mentioned in no very laudatory terms in our last page. As to the three black leaves of *tremando*, the swarm of semidemisemiquavers at pages 9, 10, and 11 we really cannot consider them as constituting a legitimate variation on so sprightly an air as "Little Fanny's love," they are more fit to express the hate of a Shylock. This, however, we would have endeavoured to pass over, had they been effective in themselves, but the fact is, that they make a vast bustle without any proportionate result. Steibelt, whom Mr. N. has had in view, succeeded *à merveille* in such passages, but Steibelt was, in his way, a giant.

We very much prefer Mr. Neate's CAPRICCIO to his Fantasia, it has more design, more air, is written in better taste, and altogether smells less of the lamp, though there are many passages in it that are less the product of genius than of persevering industry. The opening movement in A minor, is good, it seems to have flowed naturally and the German air in A major, is pleasing. The last movement too, beginning at the tenor, is animated, but towards the conclusion betrays more of hard work than of invention.

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1. "O give me back my Arab steed," *a ballad, arranged with an* Introduction, *by* T. A. RAWLINGS. (Chappell.)
2. ANDANTE AND RONDO, *from* ROSSINI'S Semiramide, *arranged by* AUG. MEVES. (*Same publisher.*)
3. "Hey the bonnie breast-knots," *the air composed and sung by* Mr Sinclair, *arranged, with an* Introduction *and* Variations, *by* P. KNAPTON. (Mori and Lavenu.)
4. WEBER'S Cradle song, *arranged with an* Introduction *and* Variations, *by* A. C. WHITCOMBE. (Paine and Hopkins, *Cornhill.*)

ALL the above are in a very familiar style, and three out of the four are more distinguished by negative than positive merits. They are studiously easy, just the sort of music that is calculated for present sale, and for circulation in boarding-schools, where novelty is in great request.

No. 1 is an air ascribed by Mr. Rawlings to the name of Hodson, but he will find it in Rossini's *Barbiere di Siviglia*, if he will turn to the finale of the second act. Mr R. has made rather a shewy piece of it.

No. 2 is the fine chorus "Giuro a numi," from *Semiramide*, as the andante, and an air, the title of which we do not at this moment recollect, from the same opera, as a quick movement. Of the first it is needless to speak in praise, Mr Meves has given it in the notes of the composer, and followed it by a few appropriate additions of his own. The second movement is not so striking as the first, and both together only make five pages.

The subject of No. 3 no doubt is Mr. Sinclair's, as he claims it, but it is very like the Scotish air, "And are ye sure the news is true?" Mr Knapton has arranged it in a very skilful, happy manner: his merit in this case is positive. The introduction to it is brilliant, without being difficult, and, as a bagatelle, the whole does him much credit.

The introduction to No. 4 is the best part of it. We presume that the two last chords in the sixth bar of this should be, not Ab, A, C, but Ab, C, F, and we recommend the omission of the A and F in the two base chords in the following bar, to prevent octaves of a funky kind with the upper part.

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1. "Crudo sorte," *the trio from* ROSSINI'S Ricciardo e Zoraide, *arranged with an Accompaniment for the* Flute (ad libitum) *by* J. C. NIGHTINGALE. (Longman and Bates. *Ludgate Hill.*)
2. DIVERTIMENTO *on airs sung by* Madlle. Sontag *in* WEBER'S *opera*, The Swiss Family, *arranged by* T. VALENTINE. (Chappell.)

2. "My lodging is on the cold ground," *arranged with Variations, by the same.* (Petet.)

4. "La bella Brunetta," *a Venetian melody, arranged with Variations, by the same* (*Name published.*)

No. 1 is little more than a transcript from the German vocal score of the opera the share which Mr. Nightingale has had in the publication is, as was to be expected, quite unexceptionable

No. 2 is brief and easy. We do not know the airs arranged, but they are well adapted to the instrument, and to those who are unwilling to encounter musical difficulties of any kind.

No. 3 is the air so admirably arranged as a rondo by Dussek, who felt the beauty of the melody, and had too much taste to pervert it. We have now a variation marziale, and another *allegretto e leggiero*, with Alberti basses in demisemiquavers, runs of semitones, and other flights of fancy It is transposed also from F, the original key, to A.

In No. 4 we likewise find a *marziale*, and more of the Alberti base. One variation, however, the fourth, has something like novelty in it, and the whole is short, and perfectly free from difficulty of any kind.

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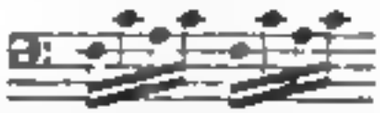
1. "One hour with thee," *an Air sung by* Mr. H. Phillips, *composed and arranged, with an Introduction and March, by* WILLIAM LEONARD *Mus. Doc.* (Willis and Co., *Egyptian Hall, Piccadilly.*)

2. AN INTRODUCTION *and* RONDO, *composed by* EUSEBIUS CALLCOTT *late student at the Royal Academy of Music* (Welsh, 246, *Regent Street.*)

3. "Adeste fidelies," *with Variations, composed by* JOSEPH F REIDER (Longman and Broderip)

4. *A second set of three* WALTZES, *in imitation of a musical snuff-box, composed by* A. T MACKONOCHIE. (Goulding and D'Almaine.)

No. 1 is an admired song, but this is no reason why it must necessarily make a favourite divertimento. In fact it is not at all calculated for adaptation, which the pianiste, absolute here,



and the numbly-pumbly triplets prove beyond contradiction, for would Dr C have had recourse to these if anything better had been left open to him? The march, too, how out of character! unless the "One hour with thee" is addressed to a deaf serjeant

There is a certain degree of prettiness in the light subject of No 2, but the composer has not been so successful in this as in her vocal work noticed in our last.

That the Portuguese hymn is a beautiful melody and incapable of amendment, will be allowed by most people, yet Mr Reider has undertaken the task of altering it. How well qualified he is for so bold an undertaking, the taste of his additions to the following few bars of the air will shew Our extract is made note for note, turn for turn, shake for shake. If it does not make our readers turn up their eyes and shake their ears, we shall be surprised.

All that, too, the double turn included, is to be played with one hand The first variation is also in two-four time, is marked *allegretto*, therefore tolerably quick, and yet is full of *semidemisemiquavers* Good Heavens!—a racing hymn. But perhaps the author meant the whole as a joke, and may plead in excuse, that the Portuguese composition itself was intended for Adam's race.

No 4 has pleased us no less than the former set by the same Played very softly with the open pedal, it will be difficult to distinguish these, when heard on the pianoforte, from the best musical boxes.

DUETS, PIANO-FORTE.

1. GRAND ROUND, *à la Polonaise, composed, arranged, and dedicated to* HIS MAJESTY THE KING OF PRUSSIA, *by* I. MOSCHELES. (Chappell.)

2. DIVERTIMENTO, *La Rencontre de la Senna' et de Violet, on the duet "I, timoro affetto," by* PIO CRESCENTINI Op. 18. (Mori and Lavenu.)

3. ROSINA *an "Pièce de Salon, pour Harpe et Piano-Forte, composed by* F HEWETT. (Cocks and Co.)

4. TYROLESE AIR, *with Variations, composed and published by the same*

5. The Plough-boy, DUSSEK'S ROUND, *arranged by* GEORGE PERRY (Petet.)

THE GRAND ROUND by M. Moscheles is, we may venture to assert, the result of much study, and will exact infinitely more from those who may have the courage to undertake the upper part of it. This is an exceedingly clever composition, there is an abundance of air in it, — but of the fashionable, polacca kind,—and of very masterly modulation. Many of the effects are quite original and it is impossible either to play or listen to it without feeling highly exhilarated by the gaiety of the style, which never slumbers for a single moment, though the duet extends to twenty-nine close pages. In the midst of our admiration of a work in which so much skill is exhibited, we could not help regretting the introduction of a hideous descending passage of semitones, for which not the slightest apology is to be made for M Moscheles ought to set a good example, not follow a bad one He may regulate the public taste, therefore should not suffer his own to be influenced by the unaccountable freaks of a few of his wild countrymen, which are often imitated here by both players and singers, but particularly the latter, and these chiefly, if not entirely, of the Italian party

No 2 is Meyerbeer's beautiful duet *Il Crociato in Egitto*, including, "Di quante sfavile" making a slow and a quick movement. The original is in F, and Mr C unfortunately has transposed it into A by which he has certainly rendered it more easy thereby attaining a great object for players in general, and securing a wider circulation of his duet but the effect suffers from the change This it is our duty to state Enough in such a case we should have deemed it prudent to adopt exactly the same measure We wish that he had also changed the time from three-eight to three-four, and converted the notes into others of twice their *apparent* length. This would still further have diminished the difficulty to the performer, without altering in the least the effect, for the words *Laughetto non troppo lento* would

have brought it as exactly what it was in the original form. Mr C has of course introduced all the instruments of the Signor and the Pianiste, he has also augmented the whole by his own additions, which do not depart from the character of the vocal composition

No 2 is a good arrangement of an air that has, on the continent been much admired M Hünten has extended it by some florid passages, which make the part of the first performer not very easy to execute.

The Tyrolese air, No 4, is not that which is so well known in this country, but a very inferior one and possessing none of the characteristics, except the measure, of the melodies of the Tyrol. The seven variations on it are arranged on a less taxt, but not remarkably taking manner there is too much of the modern trash in them to please the admirers of sterling music, but they will not appear what is destitute of merit in the eyes of those whose taste varies with the fashion of the day.

The popular air of Weigl *The Ploughboy*, has converted into an excellent rondo by Hünten and formed part of one of his early and most admired concertos At the public concerts and oratorios he performed it occasionally and those who could master its difficulties was then considered fit only for first rate players were expected to perform it in all private parties. Thus it was heard *usque ad nauseam*, consequently soon became vulgar and then was laid on the shelf Mr Perry has taken it down, but in arranging it as a duet has not brought much more effect out of it than it yielded in its native state It is not, in fact, the kind of composition that requires four hands there is very little full harmony in it, the air is everything and the accompaniments are thin Nevertheless, we are always glad to see a good thing rescued from obscurity, and this is certainly not less agreeable in the shape of a duet than in its original form

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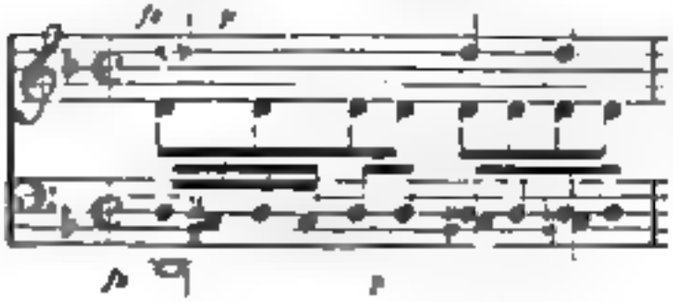
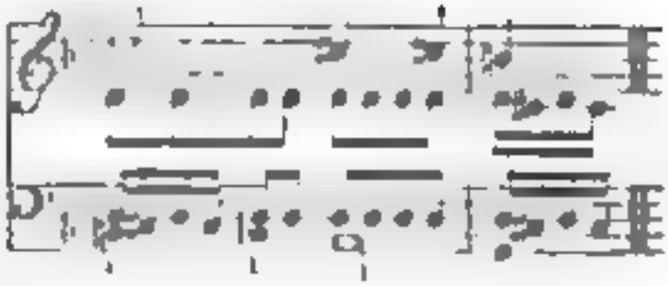
A Selection from Haydn's Grand Symphonies *arranged, with accompaniments for* Flute Violin and Violoncello, *by* J N Hummel, &c &c &c No 1 (*For the Proprietor, by* Chappell)

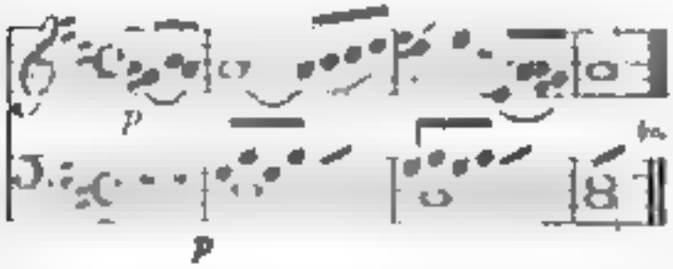
To the name gentleman who has for some time past been engaged in printing at his individual risk the symphonies of Mozart and Beethoven and has just commenced a series of the best overtures by the celebrated masters, all arranged for him by Hummel the public are indebted for the present publication, which will, it is to be presumed, be followed by one or two more by the same hand in forming a complete collection of the symphonies (or overtures) as musical classics It is executed on the same plan as those of the former that have already been noticed by us and in point of adaptation is no less interesting to them though we do not pretend to place the author on a level with either of those great men as a symphonist he stands in the next degree and may be ranked with Kreutzer, Spohr, and Rieu

The work is in A, the opening adagio commencing thus,





and the quick movement opens in the following manner—



The minuet and trio, also in A, are very spirited, and quite à la Haydn, for neither of the Rombergs can be said to have a style of their own though there is an abundance of original ideas to be found scattered among their works. The andante, or 3, is an elegant movement, and may be taken as a favourable specimen of the author The finale is bold and energetic, and is kept up with increasing spirit to the conclusion.

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1 The Favourite Airs in Pacini's Opera, L'Ultimo giorno di Pompei, *arranged by* A Diabelli. Book I. (Boosey and Co.)

2 The Overture to La Cenerentola, with an accompaniment *for the* Piano (ad lib.) *by* Giacchino Rossini.

Pacini's opera, *The last day of Pompeii*, succeeded at Naples and at Verona, but we by no means offer this as any proof of its intrinsic merit, for the taste of both those capitals is at a low ebb, the present composer, together with Mercadante Pavesi and such dilettanti of Harmony, being there in high esteem, and inferior to what Mozart created elicits a hearing In a despotic government, with an effeminate nobility, it will generally be found, that weak and servile music is most patronised and appreciated, for that which is the result of much thought, and which to be understood requires some mental effort can not a spirit-depressing government and a drowsy aristocracy. Lucca, nearly two thousand years ago, was aware of this fact, and connects the decay of a state with the decline of its music.

It is not fair perhaps, to judge of a work from a small part of it, and that part is a pianoforte adaptation, without words and without anything else as accompaniment. One impression I can give what we have seen of the opera is not a favourable one but we must not be understood as giving our opinion as on the subject at present.

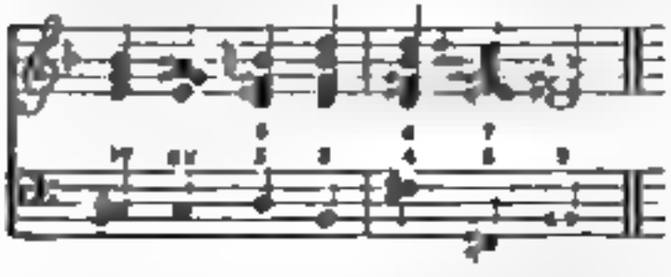
The overture to *La Cenerentola* is well arranged, by a Mr Hark we understand, though he has rather thought it *infra dignitatem* to put his name to a mere adaptation, or is too modest to appear to claim any share in a work of which he is not the author.

Lessons Theoretical and Practical, containing explanations of the Intervals, the Keys, and their Modes, the Rules of the Octaves, with remarks on cadences, modulations, &c. &c. also on the Accompaniment of Vocal Music, and Figured Basses, &c. &c. with numerous Examples, by T. Latour. (Latour, 30, New Bond Street.)

THOROUGH-BASS, as it is called, is seldom really learnt, because among other reasons many of those who undertake to teach it, either are themselves in want of instruction on the subject or understanding it, have not the power to communicate their knowledge in an intelligible manner, or else are so pedantic and verbose that the pupil abandons the pursuit in disgust and despair. The author of the present work seems to be well aware of the importance of this branch, or rather part of the art and very correctly says, that a knowledge of harmony far more facilitates the reading of music particularly where many chords are written in one quaver, for these frequently embarrass even such as are naturally quick and have acquired the art of reading with many notes in every other form.

By the very title given to his book, Mr. Latour announces that it is principally intended for amateurs, or non-professors and not for those who wish to become professed harmonists. Hence it is not the result of learned research and dive, mediocrity, but of a practical knowledge of the less abstruse parts of what is commonly termed the science of music set down in so plain a manner that "babes" may understand it, without any great exertion of intellect or expenditure of time. The reader is therefore told, and correctly, that general rules have been the author's object, and we will add that his work is likely to prove useful, for taken altogether, it is correct in principle and accurate in detail, though a few verbal amendments and more careful punctuation would render it still clearer to the unlearned student.

But we beg leave to read Mr. Latour's attention to certain parts of his book to which he should give his attention in the next impression. At page 2 he calls the interval c to b a fundamental seventh. He ought to have said c to B. Page 3 the terms octave and scale are considered as identical. But octaves never rest wholly on single portions of a composition, the scale never but at the end. We find the words semi-diminished &c. often used, but without perceiving that they are anywhere explained. Page 21 it is stated, that "the chord of the diminished seventh produces the most voluminous change, but always in minor keys," and this proposition is then demonstrated:—



why should this not also modulate into a major? Add a sharp to all the a's, and the error immediately becomes apparent. The author devotes page 13 to prove that the relative key has two relatives—a relative major in the 3rd above, which everybody admits, and another in the 3rd below, which nobody, we should think, will grant. Take a minor as an example. Its relative major is C, because neither key having any sharps or flats at the signature, there is a strict relationship between them. But a the 3rd below A, and according to our author another relative, has a D in its signature, which creates an essential difference between these two keys. There is, we admit, only a change of one note in the chords of the two keys, as Mr L. states,—

but such is the case in all keys so situated, for instance, c minor and Eb major—F# minor and A major, yet who would venture to call these relative keys? The question however is not of triads, but of scales—it is the scale, not the chord, that determines the key. The latter arises out of the former. It is from the hundred notes of the scales that the term relative originates.

Mr L. tells us of several great masters who have used what he now for the first time calls the second relative. He might most truly have stated the name of every composer, great and small, from Palestrina to Purcell, but would thereby only have proved that they frequently followed the minor perfect chord by a major one a third below. He gains nothing therefore by this argument, unless he also shews that they considered such chords as belonging to relative keys, of which he can produce no evidence whatever. And even if he could, he would only have the sanction of these names in support of a demonstrable error.

We have entered at some length into this subject, from a wish to assist in simplifying matter, and as one important step towards this, to reduce rather than increase the number of the terms. But though we differ from the author on some points we find much to approve in his work, and agree with, that it may be rendered highly serviceable to those for whom it is designed.

VOCAL.

1. Canzonet, "Me lonia il riel," *for four voices, by Miss* Bevan*, pupil of the Royal Academy of Music. The words by* Petrarch. (Chappell.)
2. Ballad, The Soldier's return, composed by Mrs. Philip Mitchell. (Peter.)
3. Serenade "Love, art thou waking or sleeping?" composed by John Thomson, Esq. (Edinburgh, Paterson, Key &c.)
4. Song, The Arab to his steed, written by W. Kennedy, Esq., composed by John Thomson, Esq. (Same publishers.)
5. Ballad, Love and young Hearts, composed in the Scotch style, by J. Blewitt. (Chappell.)
6. Song, "Vain are mortal's soothing sounds," composed and published by the same.
7. Song, "Know ye the land," the words by Lord Byron, composed by Antonio Bertini, Mus. Bac. (Same publisher.)
8. Song, A heart for sale, composed by S. Hawkins of Liverpool. (Dewey and Co.)
9. Song, "Why does my mother say, Bessie," composed and published by the same.

10. Ballad, "I saw thee weep," written by Lord Byron, composed by G. A. Hodson (Same publisher.)

11. Ballad, "O lady weep not o'er my lot!" composed by J. Blewitt (Cramer and Co.)

12. Song. The little baby's dance composed by J. Green. (Green, Soho Square.)

A reason from a female pen is so great a novelty, that on reviewing the first of these vocal pieces, our curiosity was not a little excited. We need not say that this is to the reason for a lady would hardly meddle with so ungraceful a thing as a canon in the 4th and 5th below. The subject is elegant, though not exceedingly new; and there are some pleasing bars in the composition; but here are also a few dissonances to which the ear will not easily be reconciled. Such an attempt, however, from so young an artiste and a female one too, is very laudable, and ought to be encouraged.

No. 2 is another lovely production of a lady who, as a melodist, not only rivals, but bids fair to surpass our professional composers. We do not find an exceptionable note, or the most trifling error of any kind, in this charming ballad which, being moderate in compass, easy to execute, and sure to please, we recommend to the notice of our readers.

Nos. 3 and 4, both likewise by an amateur, are distinguished by an originality that is anything but usual now-a-days. The first, extremely simple and in the bolero style, will be very generally admired both for its melody and distinctness of rhythm. The second, which is without accents, begins in E♭ minor passes into the relative major and concludes in E♭ major. The effect of the whole is very remarkable and while it certainly must prove agreeable to many a [illegible] to suppose it to have some hands placed against it. The long note given to the word "wind" at page 2 bar 8, by detaching it from what follows, quite destroys the sense and should forthwith be amended, which will be a difficult task.

No. 5 is a very pretty melody. The second part in the minor key and the air returning afterwards, have a good effect. But this cannot have been named a ballad, it certainly is not a ballad. No. 6 is at least equal in merit to the poetry, which is exceedingly below par.

No. 7 is clever and effective, equally displaying the composer's knowledge of music and his superior taste. That he has studied Weber and an able master of his outlines of harmony is apparent on the very commencement of this song, though he has made a perfectly fair use of his acquaintance with that great composer's works.

We can say nothing a praise of Nos. 8 and 9, "whose lovely form," instead of "whose lovely form" is bad, as is several and the rendering the chord ♯ by that of the 7th, (see last bar of first page) is quite an objectionable as regard to harmony. We regret to say that we do not find any remembrance to these defects.

No. 10 is full of the most faulty accents. "I saw thee smile" "and then sorrowful," &c. Afterwards, from an error in setting, the nymph is made to "smile the nightingale's blade" for such is the sense given to the words by the misplacing of a quarter rest. The punctuation of the second verse alone shews how the poetry has been read.

We are not much refreshed by No. 11, after the wearying task of examining the three preceding songs. It is certainly free from the positive errors of these, but not less devoid of any agreeable feature.

No. 12 is the tenth of the collection in return of "Little Songs for Little Singers," mentioned by us before. This is pretty, but the air in "Galloping dreary dun," or much like it.

HARP

1. Theme and Variations, composed by Theodore Labarre. Op. 21. (Mori and Lavenu.)

2. Fantasia Impromptu in which are introduced two Irish Airs, composed and published by the same. Op. 22.

No. 1 is more valuable for its Theme than for either the Variations on it or the movement by which it is introduced. In the whole there is a want of variety arising from frequency in modulations. Great diversity may be obtained without having recourse to the odd manner, odd passages, &c. which, how common so ever, are inappropriate and absurd. But then, to produce such diversity, a rich fancy is required, regulated by an extensive knowledge of the best schools, and an acquaintance with the great masters of each.

No. 2 consists chiefly of variations on "My lodging is on the cold ground," some few of which are good, but, generally speaking, M. Labarre does not seem to have understood the true character of the air. These pieces are suited only to performers of a superior order; they have more of the brilliant than the expressive in them, and are cast in the fashionable mould, therefore calculated for the time present, with little chance of longevity.

FLUTE.

Fantasia, Recollections of Ireland, for Three Flutes, in which are introduced "Garry Owen," and "The last Rose of Summer" by Tulou. (Mori and Lavenu.)

Never having had an opportunity of hearing this performed—for it is not an easy thing to get together three flutists—we scanned a few passages out of it, and from these venture to form an opinion favourable to the whole. M. Tulou has evinced his judgment in making variations on the beautiful air "Tis the last Rose" suitable to it, and then introducing the lovely tune as a finale, instead of turning the former into a jig, according to the very reprehensible practice of the day.

EXTRACTS from the DIARY of a DILETTANTE.

(Resumed from page 81.)

Feb. 24th. I have heard a good account of a performance on the 3d instant, at Leicester, by the Choral Society of that town. They mustered upwards of a hundred performers. The people of the great metropolis are little aware of the degree of perfection to which these societies,—which are to be found in nearly all the great towns in the north, have arrived. Many years ago, while on a visit to Lord Derby in Lancashire, Mr. Greatorex had an opportunity of hearing a society of amateurs perform the choruses of Handel, and acknowledged that he had never known them executed with more, if so much exactness, even in London.

Feb. 27th. It was intended to erect a tablet in the cloisters of Westminster Abbey, to the memory of the late

excellent and truly English composer William Shield and he dislikes the organist to misrepresent. But the gravamen of a quibble apparently unbeknown to a composer unnecessary. John Parker, Esq., Barrister, M.P. for the county of Surrey, has taken up cudgels on behalf the charge of showing that such disrespect upon of respect to the memory and talents of his deceased friend. The present is only one instance out of many this might be enumerated, of this gentleman's liberality and good feeling.

March 2nd. The wrestling tournament of the opera house—that is to say, the choice of the effective part two may excepted—have published in the Times the following letter to the editor as a reply to the remarks of M. Laporte on those pamphlets:* He has not rejoined for the best of all possible reasons: he cannot furnish anything like a satisfactory answer to a single question of that very temperate and complete refutation.

* Sir,—I am happy to observe in the letter of M. Laporte, a letter of the 21st ult. some of your remarks have undoubtedly appeared a strong personal opinion, a feeling of that as reasonable offensive. However strongly one may appear on the occasion, we cannot deny that our remarks [illegible] because from the circumstances [illegible] from the circumstances [illegible] [illegible] [illegible]

[illegible] The Spectator of this day has some remarks on the music of Italian opera and English ballad, in which a little truth is blended with a great deal of [illegible] nonsense.

The [illegible] of Italian poetry and English poetry [illegible] Italian poetry is a [illegible] thereof, open. The [illegible] vowels at the [illegible] and the [illegible] of the [illegible] are [illegible] [illegible] to the rare occurrence of the [illegible] with which they are so [illegible] [illegible] language is [illegible] [illegible] but its [illegible] in connexion with [illegible] [illegible] are [illegible]. The [illegible] of the Spectator's [illegible] are [illegible] of [illegible] and [illegible] the [illegible] is [illegible] in the [illegible]. In [illegible], the [illegible] of which is [illegible], we have [illegible] of the [illegible] of the language to [illegible]. But to take the [illegible] [illegible] [illegible] [illegible] [illegible] English and [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible]

THE YORK ORGAN.

It has been publicly stated that the fine organ lately destroyed with other parts of the choir of York Cathedral, was erected by Green. This is one of those errors which, for want of better information and neglect of inquiry, get into circulation, and after a time are difficult to remove. The splendid instrument, now lost, was built in 1833, by Messrs. Davis and Jones, of Islington, in Middlesex, seven years after the decease of Mr Green, whose they succeeded. No part of the old organ being retained, except the case which was far too valuable, on account of its antiquity, to be lost.

The organ contained the following stops:—

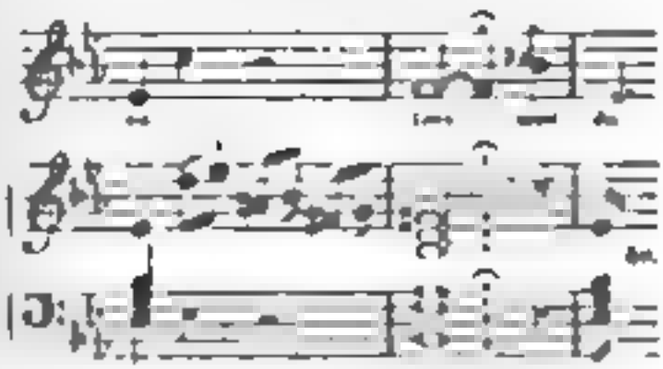
Great Organ — swell diapasons, first open diapasons, second open diapasons, third open diapasons, principal, great twelfth, fifteenth, sesquialtera, three ranks; furniture three ranks; cornet five ranks; trumpet, treble trumpet and bass trumpet. Choir Organ — stopt diapason, dulciana, principal, flute fifteenth, and hautboy. Swell, — stopt diapasons, open diapasons, principal, dulciana, cornet four ranks, trumpet, and hautboy; with seventeen pedal keys.

EXTRACT OF A LETTER FROM EDINBURGH.

To the Editor of the Harmonicon.

Sir, Edinburgh, Feb. 6, 1830.

Your last Number, which is an excellent one, contains a very beautiful song by Mr Lloyd. I heard it sung the other evening, and it gave great pleasure; but we agreed that the passage allotted to the voice, in the third bar from the end, at the word "die," is awkward, and that the effect is immensely improved by throwing those notes into the accompaniment, thus:—



If you agree in this opinion, the song is so very good that it might be worth your while to suggest to your readers to perform it in this way.

I was in hopes that your diligent critic, on his return from the chastisement of the London newspapers on musical matters, would have noticed, in the terms it merited, an article in the Morning Journal two or three weeks ago, on the subject of the poor, but patronised by the managing members of the opera house, on [illegible] engagements were necessary, as to be a disgrace to the paper in which it appeared. It occupied a conspicuous place in the "leading article" usually devoted to discussions on weighty matters, and therefore I have no doubt obtained the attention due to a consideration."

We are very glad here the winter is unfavourable to public amusements. The theatre is deserted, though the company is excellent, and the manager overwhelmed in his speculation. Our professional society have been obliged to discontinue their subscription concerts for want of encouragement, a great misfortune to the lovers of music, as they were got up in such a manner as to afford much pleasure even to those who are accustomed to the music of London. Concerts given three concerts last month, which, however, were well attended — one of them an overflow. The great singer (who has not, I think, appeared lately in London) is no longer what she once was. Her voice has lost both compass and flexibility, and her execution has become very inaccurate. Still, however, she is a magnificent singer. Madame Bartolozzi, who was of the party, was very popular, and our young ladies are all striving using all her fioriture.

A few evenings ago, a concert took place for the benefit of the widow of the late R. A. Smith, a man who was very generally known and liked here, and whose untimely death is much regretted. The concert was given in St George's Church, of which Mr Smith was precentor, it was planned and managed by the clergymen of the parish (the Reverend D. A. Thomson), and, through the warm and benevolent exertions, proved so successful as to clear between 200*l.* and 300*l.* for the unfortunate family. As a

Presbyterian church must not be profaned by the admission of instruments, the music was entirely vocal; yet it was wonderful with what accuracy and effect the performers (about 40) sung a number of difficult and complex pieces of sacred music, both of the English and German schools. Some of the best of Mr. Smith's compositions were sung but the most effective performance of the evening was a Funeral Anthem composed for the occasion by Mr. John Thomson, (the son of Dr Thomson) a young amateur, of whose genius you have spoken more than once.

The only other intelligence I can send you is, that an organ has lately been erected in one of the dissenting *Presbyterian* chapels in this city, and is used every Sunday in accompanying the psalmody. Much clamour has arisen, of course, among the "wise good," and all sorts of direful calamities are predicted from such an unhallowed act. The congregation, however, which is a large one, are, I understand delighted with the organ, and, I trust, will not be molested in the enjoyment of it. In which case, I hope soon to see many more, even in our established churches. I am always,

Sir, yours faithfully,

The Antient Concerts.

FIRST CONCERT,

Under the Direction of His Grace the Archbishop of York, for His Royal Highness the Duke of Cumberland, Thursday, March 5th, 1829

Act I.

Coronation Anthem The king shall rejoice.		Handel.
Duetto. Te ergo.	(Te Deum)	Leoni
Motet. Ne pulvis et cinis.		Mozart
Song. What though I trace.	(Solomon.)	Handel
Trio and Chorus. Sound the loud timbrel.		Arnold
Concerto 4th	(From the Italian)	Geminiani.
Song. Let the bright, Chorus. Let their celestial.	(Samson.)	Handel.
Motett. Exspira, blest shade.		Dr. Callcott
Recit. Ecrivez vite—Ah parlez! Air. Gran Dio che del mio cor		Guglielmi.
Chorus. Coro mucto.	(From a Mass.)	Mozart.

Act II.

Sinfonia.	(Jupiter)	Mozart.
Recit. Rejoice, my countrymen. Chorus. Sing, O ye heavens.	(Belshazzar.)	Handel.
Solo and Quartet In my distress.		Marcello.
Movement from the Sextetto.		Haydn.
Recit and Chorus. This is the day.	(Anthem)	Dr. Croft
Song. Holy, holy	(Redemption.)	Handel.
Chorus. Hallelujah.	(Messiah)	Handel.

We very deeply regret that the noble directors of these concerts appear determined to persist in the old system, and thereby depriving us of what we should feel a very delightful employment, viz., the critical illustration of many exquisite compositions, which are still suffered to moulder on their library shelves amid dust and cobwebs. We are fully aware that a small portion of the subscribers (and it is but a small one) prefer the perpetual repetition of the same songs and choruses every season, and, unfortunately for the subscribers generally this small portion consists of those highly titled individuals to whom the directors, highly titled themselves, feel it decorous to pay deference at the expense of the majority, and totally indifferent to their disappointment, whether perceived or not. So long as the subscribers choose to submit to this treatment, and still continue their subscriptions notwithstanding, there will not be the slightest effort made to render less irksome the insipid sameness which has characterized the Ancient Concerts for the last twenty years. Let them, on the contrary, shew some little spirit, and express their disgust and ennui by withdrawing their support for a time, and it is not the highly distinguished patronage of a chosen few, that could prevent the total reform of the whole concern: a change *must* be for the better

At the first concert of the present season there was but a thin attendance, it was remarked that the *call of the House of Commons* was the reason. Whimsical enough, this. The subscribers not come to town yet—another somewhat better cause But we think there has been a falling off of subscriptions, and not a slight one Paradoxical as it may appear we affirm that, for the good of the concerts, we hope it may prove so.

The first duetto was not well chosen heavy and uninteresting in itself it did not receive much relief from the performance of Miss Stephens and Miss Johnson. Miss Johnson, indeed, professes to give an due effect to the low treble notes, but why Miss Stephens is to descend we can really see no just cause Mozart's motet we thank his Grace of York for the chorus was exceedingly well sustained, and a very admirable specimen of the great master in his more serious vein it is. Mr. Phillips will do, probably, his part more justice the second time. This evening we hardly ever heard him less energetic. "What though I trace," was never more chastely or more feelingly sung than by Mrs. W Knyvett such airs are peculiarly adapted to her voice and style We heard Miss Stephens's voice in "Let the bright seraphim," but, *vox et præterea*, &c. We did not much fancy Guglielmi's song, but Madame Caradori Allan did it justice.

Of Mozart's fine chorus it is unnecessary to speak The violin rattle at the close is the only objection. Phillips opened the second act with great effect, the Jupiter symphony which preceded seemed to have inspired him.

Of all that followed we have only generally to remark, that the performers did the pieces ample justice. As to a musical critique of the several compositions, our readers have only to take up any volume of the *Harmonicon* since we began our Ancient Concert notices, and they will be sure to find one, whether the first or last, will be very immaterial.

Where is Mr. Braham this season?

SECOND CONCERT

Under the Direction of the Earl of Darnley, for His Royal Highness the Duke of Cambridge. Wednesday, March 11th.

Act I.

Overture. Chorus How excellent.	(Saul)	Handel.
Song. O Lord, have mercy		Pergolesi.
Trio. Nos è amor.	(Alfonso.)	Handel.
Concerto 11th.	(Grand)	Handel.
Selection from Israel in Egypt.		Handel.
Chorus. He gave them hailstones.		
Chorus. He sent a thick darkness.		
Chorus. He smote all the first born.		
Chorus. But as for his people		
Chorus. He led them.		
Chorus. He led them through.		
Chorus. But the waters.		
Duet. The Lord is a man of war.		
Chorus. Thy right hand.		
Chorus. The Lord shall reign.		

Act II.

Sinfonia D.		Haydn.
Duet. Deh! prendi.		Mozart.
Chorus. Ah! grazie.		
Trio. Quelle è di Tito. Recit. Ma, che giorno Chorus. Tu è ver	(La Clemenza di Tito.)	Mozart.

Song. Honour and arms.	(Samson)	Handel.
Chorus. Exultate in, Domino		Palestrina.
Concerto 6th		Corelli.
Glee. When winds breathe soft.		Wilbye.
Song. Piano organo.		Handel.
Chorus. Gloria Patri		Lotti.

Could we have anticipated the musical treat of this evening, we should not, probably, have felt so disposed to murmur as was the case last Wednesday, that the noble director has introduced any novelty — as there, if there were no novelty there was no bugaboo; and it would indeed be a very great point gained if we should find that the directors generally have, at length, opened their eyes to the unnecessariness of interweaving in the compositions of the first order simply songs turned into sacred glees, and those part glees, into grand choruses.

Lord Burghersh has for several seasons, almost had his selections almost exclusively used on the present occasion has by universities. The magnificent opening of Handel's Deal, followed up by the sublime chorus of choruses from Israel in Egypt, produced a very powerful effect. These wonderful specimens of the great master's genius and judgment are generally speaking performed separately and at different periods of time: but how much more sublime the effect when the connexion is preserved, and the various tremendous bursts, each astonishingly descriptive of the awful sentiment represented, follow without interruption, till the glorious chant of the prophetess proclaims that the terrible judgment is over!

We wish not to make Miss Wilkinson suffer for the bad taste and total want of judgment in those who will persist in letting her sing what ought to be a bass song: but we advise her for her reputation's sake to resist a repetition. For our part, we do not like at best to hear the silvery warbles of the female voice turned into that monstrous croak as they call a low note: the Madame Vestris, or Miss Love, or even to Madame Pisaroni.

We did not recollect the terzetto from Alceste, and, to say the truth, Handel's thought is so we have no very violent desire to have it further stamped upon our memory.

Cramer we delight to say grew stronger and stronger every year. His performance to-night was perfection to all its leverages, and the band most bravely supported him.

Proceed we now to the rich opening of the second act, Mozart's exquisitely spirited symphony in D, followed by the no less delightful scena, from his Cosi fan Tutte. But the overture in two, "Dich' pensoli," so sung by Madame Caradori and Miss Wilkinson, was downright satire. They added to it something to like ravishment, and really ridiculous even, that we were divided between laughter and resentment. Query — have not the directors the power to interdict brutal force? Naughton was to her usual pure style and sweet tone: and the return to that heavenly strain "Ah grazie a sembiante," after her elegant coda, might "almost persuade Justice to break her sword" — or in other words, not quite so portentously bluster a accept Clio to avoid me longer.

"Honour and Arms" was admirably sung by Mr Phillips, we never heard him more energetic or his lower tones more full and rich. He made but inconsiderable for a little hoarseness and apparent negligence at the first concert.

The "Exultate in, Domino" of Palestrina, as a fine specimen of the ancient Italian church music. We thought we missed the great of the Amen Chorus of the Messiah, towards the close of it. Though nobody can manage those matters better if as well, as Mr Greatorex, we confess we should be always better pleased were those very eminent religious pieces performed with simple the organ and voices. The solemnity is sadly disturbed by the introduction of drums and trumpets and a redundancy of orchestral accompaniment however ingeniously managed.

Miss Stephens's "Pironi organo" is would, we fear, be almost high treason to attack: but Miss Stephens, Miss Stephens, though we make great allowance for that harassing anxiety that must be the consequence of endless reputation, you should not quite fancy yourself on "dreary reach reckoning."

THIRD CONCERT

Under the Direction of the Earl of Burghersh, Wednesday, March 16th, 1831

Act I.

Overture		
Recit. Thou dost a witness.	(Samson)	Handel.
Chorus. Awake the trumpet's.		
Duet. There is a rose		Handel.
Madrigal. O no desert plains.		R. Wilkinson, 1600.
Recit. Father of our	(Abner)	Handel.
Aria. Honour and Arms		
Chorus. O Father	(Father Hear)	Handel.
Overture and Symphony.		Jomelli.
Song. Lord! to thee	(Theodora)	Handel.
Chorus. Where he lead roam.	(Septimius)	Handel.

Act II.

Overture	(Clemenza di Tito)	Mozart.
Duet. Ah perdona.	(La Clemenza di Tito)	Mozart.
Trio. Israel	(Song Arabian)	Pleyel.
Glee. Ye idly dream the question's vain		Wilbye.
Song. Parto parto ma	(La Clemenza di Tito)	Mozart.
Concerto 6th	(Flute)	Handel.
Recitative. Hear ye princes		Handel.
Recit. Behold a rose shall		
Song and Chorus. O Sleep.		
Recit. Air. For Behold	(Messiah)	Handel.
Song. The people that walked		
Chorus. For unto us.		

These such leaders thought as "There is a rose" and "O'er desert plains," should ever have found admittance at all to the Ancients is not a little surprising, but that we should be landed with them twice over in your most solemn oratorios, is almost as great an infliction as "Hear my prayer." In regard to the venerable production of 1600, if it is produced as a specimen of the old madrigal of that day, we can only say that the selection is weak and unapt in comparison with many we could point out of the same date: and if we deserved a little more we resort to such Madrigalists as Wilbye Weelkes, Ford &c., from whose works are to be culled the richest specimens of fancy, under the correction of the purest and severest counterpoint.

We would advise Mr Phillips not to throw so much force into the upper tones of his voice: it is a very difficult matter to sing loud without hardening the tone, and strength sufficient may be given to "Honour and Arms," without any stress whatever to the voice, for if the words are attentively considered it will be perceived that tenacity, not energy is required in singing it. We remember Bartleman's animated expression in this fine song, and yet in singing it his tones never came out more curbed and subdued. On the whole however, Mr. P. performed it with great judgment and feeling.

For the rest of the act, take any Mastersonata—Steam Messenger!

The magnificent Overture to the *Zauberflöte*, followed

by "Ah! perdono," was a high and complete gratification to us.

The Frost Scene as usual, and Mr. Phillips sang with his usual ability. The shivering, however, which he throws into his voice is a little too like a regular succession of shakes, and, by the way (though Purcell meant, as may be seen by looking at the score of the song, that the "cold genius" should thus express his sensation) yet it is no easy task to accomplish. Bartleman came the nearest to the natural tremble; and if Phillips would but a little more subdued and irregular another time, he will greatly increase the effect of this admirably characteristic song.

The "Parto" from "La Clemenza di Tito," sang as it was by Madame Caradori Allan, proved a high treat. Nor must we pass over Williams's delightful clarionet accompaniment: we know not which most to admire, the brilliancy of his execution, or the exquisite richness of his tones. In the oboe concerto which followed, it would be injustice in us to neglect mentioning too the performance of Mr. Lindley on another wind instrument, and one so difficult as rarely to be completely mastered. Mr. Lindley, in point of sweetness and delicate precision, has, however, beyond all question, obtained this mastery; nor, since the loss of poor Griesbach, has he met with any competitor. There is, we believe, a Mr. Vogt, or some such name, but "Ods ducks and ducklings," as Acres would say, defend us from him!

The selection from the *Messiah*, which closed the concert, was, as it should be, since it was to be; but the Lenda Directors do not, we believe, attend the whole performance of the Oratorio at the end of the season.

The Philharmonic Concerts.

SECOND CONCERT, Monday, March 9, 1829.

Act I.

Sinfonia Eroica	Beethoven.
Duetto, Madame Caradori Allan and Signor Begrez, "A che quel nostro arrivo?" (*Zelmira*)	Rossini.
Septuor, Piano Forte, Flute, Clarionet, Horn, Bassoon, and Double Bass, Mr. Anderson, Messrs. Nicholson, Watson, Hill, Mackintosh, and Dragonetti	Onslow.
Recit. Madame Caradori Allan, "Ta m' abbandoni, ingrato"	Recit.
Overture, *The Ruler of the Spirits*	C. M. von Weber.

Act II.

Sinfonia in D	Mozart.
Duetto, Signor Begrez and Signor Pellegrini, "Son io dunque"	Paisiello.
Quartetto, two Violins, Viola, and Violoncello, Messrs. Mori, Watts, Hindle, and Lindley	Haydn.
Terzetto, "Cara sposa" Madame Caradori Allan, Signor Begrez, and Signor Pellegrini (*Le Nozze di Figaro*)	Mozart.
Overture, *Don Sebastian*	Lindpaintner.

Leader Mr. Spagnoletti—Conductor, Mr. Bishop.

THE first act of this concert seemed rather heavy, owing to so many of the pieces being in one key, viz. The Heroic Symphony contains much to admire, past all doubt; but it is difficult to keep up admiration of this kind during three long quarters of an hour. It is infinitely too lengthy. The *marcia funebre* in C minor is exceedingly beautiful, but the whole of what may be termed the coda, which constitutes three-fourths of it, should be omitted. Sacrificing a part to save the whole is prudent in all cases, and if this symphony is not by some means mangled, it will soon fall flat to listen. Nothing but the unique manner of its performance at these concerts keeps up the attention even of the audience. Mozart's in D produced an unabated effect*; the middle movement was encored. Weber's overture, full of magnificence, gains upon frequent hearing. Such music does not suddenly unfold all its beauties, but requires some acquaintance with it. Cherubini's *Abencerages* makes a good finale.

The Septuor of Onslow was in all its parts admirably executed. Mrs. Anderson did it the fullest justice, and the names of her coadjutors will be sufficient to show how she was supported. The first movement is uninteresting, but the andante and finale are as charming to the ear, as they are masterly in their construction. Perhaps we ought rather at once to have stated, that they are masterly because charming. The greatest treat of the evening after Mozart's symphony, was the quartet by Haydn, his 82nd in all, one of the most beautiful things that ever came from the pen of this author, who has no equal in this class of composition. It is impossible to praise too warmly Mori's performance of it, or to value too highly the merit of those with whom he was joined.

The vocal part of the concert was not quite equal to the instrumental. The scena from *Faust*, "Io m' abbandonai," is an elaborate work, and Madame Caradori sang it remarkably well, but it is not one of those things that captivate an audience. The duet from *Vesta* produced little effect. The terzetto always pleases, and did not fail on the present occasion. The duet from *Zelmira* might have been omitted: it is ill calculated for Pellegrini, a buffo, and not either accustomed or equal to serious music, and it was accompanied in a most imperfect manner, the time ill kept, and the instruments infinitely too noisy.

THIRD CONCERT, Monday, March 23, 1829.

Act I.

Sinfonia Pastorale	Beethoven.
Recit. Mr. Sapio, "Through the Forests," (*Der Freischutz*)	C. M. von Weber.
Introduction and Theme Varié, Clarionet obligato, Mr. Williams	Lindpaintner.
Scena, Miss Paton, "Ah, lo sento," (*Faust*)	Spohr.
Overture, MS. "*Der Vampyr*"	Marschner.

Act II.

Sinfonia, No. 7	Haydn.
Aria, Mr. Phillips, "Qui adagio non s'accorda" (*Il Flauto Magico*)	Mozart.
Concerto Violin, M. Artôt, jun. (his first performance in this country)	Kreutzer.
Duetto, "Ella, oh cruel," Miss Paton and Mr. Phillips, (*Fernando e Isabella*)	Sapio.
Overture, *Don Sebastian*	A. Romberg.

Leader Mr. Mori.—Conductor, Sir G. Smart.

THE Pastoral Symphony was never better executed than on the present occasion. This, and Haydn's in D, one of the grand set, or those written for Salomon, have been repeatedly noticed by us. The overture to *The Vampire* is a very palpable imitation of Weber's *Freischütz* and *Oberon*. Well put together it certainly is, and proves the composer—or plagiarist—to be a good mechanical musician, but so far as he is to be judged by the present sample, possesses very little indeed of the inventive faculty. Andreas Romberg's overture is light and airy, its merit consists in the melody that flows through it, uninterrupted by any of those instrumental bursts which, when without a distinct object, as is too often the case, only conceal the want of design and feebleness of the composer.

Mr. Williams's beautiful tone and perfect execution of-

* The account and tone of this are printed in our present Number.

[illegible] much delight, as was manifested by the applause he received. The piece he played, a waltz with variations, has little claim to notice as a composition, but as regards playing, though we regretted that he had not found subjects of greater merit for such a place. The young lady, a French lady, whose fourteen years of age and an [illegible] of hers are remarked upon with wonderment. Both of these remembrances proved. She played a pianoforte duet composed by an [illegible] which is written for one of the ladies exhibited to an audience, a performance and to a strength of hand and firmness of tone not less surprising. We have not much of that stuff of the finger on the string which goes to compose a violin or violoncello, and she has by a new kind of [illegible] managing notes which gave a degree of consequence still, a sort of power of tone, but one below the weak part of the instrument which [illegible] to our ears at least distressing, he seemed no second she is recorded. She is certainly a very talented [illegible] has her work to learn and everything to unlearn.

We hope long the pianist. Through the [illegible] with much success is Miss Pauer's name. The name which she has before performed here [illegible] she has quite recovered her strength, though the stage on her name produced by the long and the young composers evidently rendered by latter part of the act a great labour to her. The accompaniments too were here often quite over-whelming to the lone voice, for which some blame whether to both leader and conductor. There ought to appear on the orchestra desk for *Fortissimo* and the temple of a vocal piece is not the voice as an instrumental one but that the particular degree in the human lung gives the other voices should not be considered as subtracting a slight increase of strength, and not be measured on a heavy scale. Mr. Pauer played an [illegible] entitled "The Adagio." It was a beautiful specimen of such adaptation. The duet of Beethoven as on a [illegible] the stage and even there [illegible] fault in one of the two. But this is a composition that should never be put in any other hands than those of Joachim. Such was decidedly the impression of every one present on this occasion.

M. Mercadante has recently composed a symphony for that which will be produced at the concert in May. The opera looks expressly as we said in the interest created by [illegible] a work of such magnitude by a writer who has so much disappointed himself by his pianoforte compositions, but to which he has hitherto shown entirely limited his efforts.

Foreign Musical Report.

VIENNA

Theater an der Wien. A new romantic opera, in three acts, has been produced at this theatre entitled Dornröschen, after *Die Dornröschen* or *Dornröschen* of the Empress of Wien, [illegible] *Dornröschen*." The [illegible] is by [illegible] and [illegible] several pieces [illegible] of the stage.

Josephstadt Theater. Two new pieces have appeared here lately, after *Die Kinder der Heide* (Scenes of the Emperor of Vengeance) a romantic drama in five acts, the words by Madame Emil Pfeiffer, the music by Kapellmeister Eckert; and *The Slave* (the Sklave), an operatic [illegible] consisting of a selection of popular airs, [illegible] dances and ballads, all arranged in the form of a connected piece. The first is a drama of an [illegible] character, founded on one of Van Arnold's well-known novels entitled "Die Schwarzen Wächter-Kinder." The [illegible] of the last and most wanted we have had but a very little from the great Kapellmeister, who is still one of the most respected as formerly among the most prolific composers of the day. The [illegible] in these pieces are here but as their [illegible], and have not been to us less than a hundred and twenty different works; and as the [illegible] appearing enhanced, he seems likely as the new to maintain as prudent, to use his words to [illegible].

The Josephstadt Theatre will not even closed, except a [illegible] interval, during which we are told it is proposed to [illegible] one of those wonder-dens (wunder-stätte) [illegible] where a few have the fashion of our days to push the [illegible] of a [illegible] of [illegible] that [illegible] which, if properly [illegible] and produced, have [illegible] from flattering [illegible] [illegible] received from to [illegible] [illegible]." The [illegible] [illegible] prodigy [illegible] [illegible] list of [illegible] [illegible] Pagliacci [illegible], as to produce a [illegible].

We hope [illegible] to be able to give [illegible] [illegible] [illegible]

Parisi, and was received with great applause. It was brought out with great splendour of decorations, and very efficient cast.

A misunderstanding has unfortunately arisen among the members of this theatre. It appears that in consequence of the most exemplary zeal for the interests of the establishment, both for the taste and interest of the public generally, a great number of the operas which were performed this year, have not paid the expenses. The receipts of the last year amounted to [illegible] francs, whilst the disbursements were 1,700,000 francs, a considerable sum for Berlin, where the disbursements are so moderate in comparison with Paris or of our own capital. A loss not to be mentioned, but several of the members have taken occasion to call investigation of the private affairs of the theatre, and an abolition of the abuses that have crept into the administration.

DRESDEN

The first representation of a German opera, in three acts, entitled *Libella*, took place here at the close of last month. The music is by a young countryman of the name of Reissiger,* who has for its hero, Wenzel, the father of the present master and director of the opera here, a post on which he conferred a double importance and responsibility when it was held by C. M. Weber. The success of the piece was decided, though there were a sufficient of critical remarks here. The first is that it is the fashion here to try up the libretto to be prepared of the most trifling operas, and in consequence of this leaving the [illegible] to work content to write a new one during the first act; but during the second the interest begins gradually to wax cold and in the close the applause was slight and unanimous; and the composer was called upon the stage to receive the compliments of the public. We shall shortly be enabled to give further particulars of the nature and character of the music.

PRAGUE

Weber's *Oberon* was represented for the first time on the theatre of this place on occasion of the birthday of the Emperor of Austria. It was received with all the enthusiasm that might certainly have been expected to be excited by the last account of a musician who does so much honour to Germany. The execution was worthy of the work. Madame Pixis as *Rezia* distinguished herself both as an excellent actress and a sweet singer, and Madame Podevska, as *Oberon*, and Reeder as *Huon* showed themselves to be of the theatre of the public. The last evening's performance was devoted to the benefit of Weber's family. The house was an overflow, and the night was most splendidly conducted. The concert, after a number of miscellaneous representations, remained undetermined.

COLOGNE

A new theatre has been built here which was completed in the short term of nine months. It is said to be a very handsome and commodious structure, capable of containing nearly two thousand spectators. The stage is remarkably broad and spacious. The opera chosen for the opening was the *Jeremiah of Spain*, which was performed by a highly respectable company. We trust that the undertaking will meet with all the encouragement it deserves.

* A work by the young composer was lately published in the Allgemeine, and another will appear in our next Number.

MILAN

During a temporary close of the theatre, a concert was given by the musical society of the city, *Del Conservatorio*, which created universal interest, as it allowed the Milanese an opportunity of hearing Madame Pasta, after a long period of absence. The Overture was of the most magnificent authority, composed here by a long time by the admirable master in which the song the overture from the *Crociato*, the air of *Tancredi*, the romance of *Tebaldo ed Isolina*, and in the celebrated quartett in *Otello*, "the greatest" says one of the journals "was the emotion of the audience at its rehearsal that they were scarcely able to accompany the singer." On the same occasion, the Signora Tosselli, and the tenor Bonzolo Master distinguished themselves by the greatness of their talent, and afford hopes of two pupils of excellence.

The benefit did *Conservatorio* in order to render durable the recollection of the pleasure which Madame Pasta had afforded them, gave orders to the sculptor Marchesi to execute the bust of this celebrated singer in Carrara marble. It is to be placed among those of the great artists that adorn the saloon in which the song.

The enthusiasm excited by the efforts of Madame Pasta among the amateurs of her native air led to a wish to witness how display on the boards of the Scala. After considerable solicitation, the lady was at length prevailed upon to comply with the general wish and application was made to Signor Barbaja for the use of the theatre. But it seems that the manager had had some altercation with the singer and in consequence bought proper to refuse. The directors in question, and particularly the members of the Società del Conservatorio, resolving not to brook the caprice of the impresario, remembering entered into terms with the proprietor of the Teatro Carcano, and opened giving a series of representations of classical works, in which Madame Pasta is to perform. Signor Barbaja with that honour and liberality characterised in consequence of this resignation, and they, perhaps have reason to repent his ill-humour.

BOLOGNA.

Two theatre concerts have commenced at the Carcano, and the first of them presented a display of wealth and numerous beauty, fashion and handsome but rarely witnessed here. Madame and Monsieur Merca of Paris, the Signora Catarina the Signora Julia Grisi, and the tenors Marchesini and Perozzi in the vocal part the celebrated clarinet, Jean Miller and the Marchese di Villa Urbani, the well-known amateur on the piano forte for the instrumental part, gave this opening an extraordinary eclat. Both the selection of pieces and the manner in which they were executed left nothing to be desired. The Signora Grisi, a prodigy of extraordinary power who requires much less appearance in public as the *Zelmira* to move in Madame Catalani, and promises to tread in the footsteps of that great singer.

FLORENCE

The commencement of the fair celebrated in honour of the emperor has passed, that event the Regolette the Austrian minister, had the *Barbiere* in *Music* representation upon his private theatre. The work was executed by amateurs among whom was the Lady Ann Hamilton, who is distinguished as one for her beauty and the virtues of her voice. Then for her profound knowledge of music and of the art of song. The opera went off admirable well, both as regarded the singing, and the orchestral performance.

Lord Burghersh's opera, *Il Torneo*, was afterwards represented upon the same stage. According to the Italian journals, the music of the noble diplomatist does no less honour to his talent than to the musical art in general. Besides two of the airs, the introductory choruses are mentioned with particular eulogium. The whole was executed with a degree of precision hardly to be expected from an amateur party. The principal characters were supported by the Ladies Williams, Festa and Orlacchi, and by MM. Franceschini.

Persiani's *Gustavo di Foix* was attempted at the *Teatro Pergola*, but fell flat at the first representation.

TURIN

Teatro Reale.—*The Didone abbandonata* of Mercadante was the only piece produced, and it proved true to its title. The deserted Dido had to pour forth her sorrows to empty benches.

FERRARA

The theatre of this place opened, by way of novelty, with the *Elisa e Claudio*, and the ballet of *Fedra*, neither of which pleased, but the *Inganno felice*, which was well cast, put the public in good humour again—a trifle can often do so.

BERGAMO.

The *Barbiere*, even if performed by the best company, cannot be expected to please for ever; and such was the case here. It is a wonder that managers do not learn the art of catering better for the public taste, *toujours perdrix* will no more answer on the stage, than in the dining-room. The *Clotilda* of Coccia followed, and helped to set things right for a time; it is a composition which contains much that is excellent, and the subject is of a pleasing kind. It is surprising that the piece is not in more general requisition.

PARMA.

Zelmira was the piece chosen for the opening of the season, but in spite of the efforts of Madame Bonini and Cosselli, it did not succeed. And what was there to replace it?—the *Semiramide!*

BOLOGNA.

Teatro Commanale.—There is a satiety in music as in every thing else, though managers seem to find a difficulty in bringing themselves to believe it, and it was owing to this cause that the *Barbiere di Siviglia* produced no effect in this theatre, though supported by the superior talents of an accomplished young singer, Signora Giulietta Grisi, the tenor Regoli, the *basso cantante* Mouzada, and the *buffo* comico Spada.

ROVEREDO.

Signor Giuseppe Antonio Bridi, a wealthy proprietor, and learned amateur of this place, lately gave a selection of music, attended by circumstances of too interesting a nature to be passed over unnoticed. He has a delightful garden, laid out in the English taste, in which he has lately constructed an elegant temple to the Genius of Music. It is a rotunda in the ancient style, supported by a range of columns in the Doric order. The interior is painted in fresco by Signor Craffonara, and is considered as a masterpiece of this artist's talents. In the centre is represented, resting upon a group of clouds, the Genius of Music; in one hand he holds a lyre, and with the other points to the Temple of Immortality, faintly portrayed in the distance. Ranged below him are the figures of the following great artists: Palestrina, Gluck, Jomelli, Handel, Mozart, Haydn, and Sacchini, surrounded with appropriate emblems of their characteristic talents. The choice of these seven heroes of their art may have been made either with reference to the number of the Muses, or of the musical tones. Upon the lower part of the rotunda, and immediately below these figures, are inscriptions to the memory of the several composers.

In another part of the garden is a solitary grotto, overhung with weeping willows, in which is a tablet of marble with the inscription

Manibus Mozarti Sacrum

Below this are the following words in German.

HERRSCHER DES ALLS
DURCH MELOD SEIN DENKMAL

With the following translation in Italian

SIGNORE DELL ANIMA
PER LA FORZA DELLA MELODIA
E DEL PENSIERO

Upon occasion of opening this garden to his friends, a temporary orchestra was formed, in which various pieces, both vocal and instrumental, from the masterpieces of the immortal men to whose honour the temple is raised, were admirably performed.

MANTUA.

The *Semiramide* was given here, and, though not very effectively cast, was received with satisfaction.

TRIESTE.

The *Schiava di Bagdad* of Pacini has been produced, but met with a very cold reception. After this, the greater part of the singers fell indisposed—and most opportunely, for there was no other opera ready to replace the unsuccessful piece.

VENICE.

The accounts received from this place, respecting the effect produced by Rossini's new opera, *L'Assedio di Corinto*, at the *Fenice*, are of a contradictory kind. According to one statement it was attended with success; while the other represents it as a decided *fiasco*. At all events, it is universally allowed that the Signora Grisi, and the tenor Verger, distinguished themselves by their excellent acting, as well as singing.

ROME.

At the time of the decease of the late Pontiff, three theatres were open here, a thing by no means usual, and the following pieces had been represented:—

Teatro Valle. *La Contessa di Perth*, a comic opera by Paravanti, but in consequence of the indisposition of the *prima donna* Manzocchi, it was performed but twice. It is a composition of merit, but not a new piece, it was written some years since for Marcolini and Zamboni, who gave it an eclat, which it is not likely will again enjoy. The subject is taken from a well known French piece, *La Femme à deux Maris*. The principal parts were given by Manzocchi, Cavalli, and the tenor Ravaglia. It was succeeded by Donizetti's opera, *L'Ajo nell' imbarazzo*, a piece that pleases by its buffoonery.

Teatro Tordinone.—*Trebaldo ed Isolina* was the piece given here, and it met with tolerable success, though the

[illegible] was heard but of one singer about mediocrity the Signora Pozzolini, who is engaged to make her debût in London, in the month of December 1858 ( ).

Teatro Apollo.—Signora Penco appears for the first time this season, but without much success. Romani was then heard in *I Puritani*, the merit of a young composer but a debût not successful. It is but justice however to state that the failure was more owing to the wretched performance than to the defects of the work itself. Though by no means telling, they are not unpleasant, in some degree by a fine power of music. But as to the execution, nothing could be more reprehensible. We have seen a letter from Rome from a young person of promise who thus expresses himself upon this subject. "What a miserable opera, what an orchestra, and what a singer has this unfortunate Romani! Do you remember to have ever seen, or heard of, a composer who had not discovered a talent to turn into ridicule the opinions of other professionals? But it is a fact, that Romani seems to have devoted an all that relates to the art, a mind engrossed by the fashions, and with passion, as the result of music."

NAPLES.

San Carlos.—Donizetti's *Linda di Roma* has been produced, but obtained only a moderate degree of success. It gave place to the *Ultimo giorno di Pompei* of Pacini, which followed. Labocetta, who had for some time been indisposed, produced no very great effect; and Ronconi and the Tadolini were also favourably appreciated. The pieces were successively performed are *Linda di Roma*, *Ultimo giorno di Pompei*, and *Le Prophète*, and a single theatrical week has been attempted.

PARIS.

Académie Royale de Musique.—Madame Marie-Pleyel who made her first appearance here at the Salle de Concerts, and who was so much admired by every Parisian lover of real art in music has rendered her style more familiar to us. We cannot say that she increases in the opinion entertained of her talent by her second appearance at Italian Opera. Her first part was that of Rosina in the opera of *Il Barbiere*, and which she has not for some time sung, according to rumour. Rossini does not like to hear his music performed in the manner that she sings it. Her appearance will not, we presume, be followed up by any engagement on the part of the management, which will be a severity going to spread some sensation. In the latter case a new opera of M. Halévy and others which is in preparation will be produced at an early period.

The Italian opera has been *La Traviata* succeeded by *Rigoletto* at the Salle Ventadour. Both with the exception of the opening night were a failure. Piccolomini, Graziani, Delle Sedie, and Ronconi are the representatives of this great music. It was experimented "were a matter of curiosity" that the management might be found speculations and produce upon a numerous audience an effect the very reverse of what was intended. But they might spread wide and extensive as persons accustomed to the strong emotions of Beethoven. Such however was not the case and the genius of Handel, Mozart, and even Rossini will always still hold its wonted sway in grace and power.

Théâtre Italien.—Madame Malibran and Mlle. Sontag have appeared together in *Tancredi*. Now the strength completely superseded each one of the principals. The chorus is in the original but the following replacement is given. "We are not surprised at this, indeed we were prepared for it. It is now known that Mad. Malibran is never at the height of her talent, the first time she performs a character. Time must be allowed her to study upon it, to weigh effects and to perfect her method. But even her first and utmost representations, were perceptible changes of manner will be observed. We therefore consider it our duty to protest before we pass a definitive opinion upon her *Tancredi*. Her Sontag was in better voice than on her first appearance. She has not an absolute quality of the best of parting a tone in order to replace it afterwards, a moment later which has been visible since her return from London and which appears to have been the consequence of some momentary weakness on her organ. It is to be presumed that on entire establishment of her health will restore that purity of vocalization which she possessed on her first arrival at Paris. The chorus of this opera is a real masterpiece of vocal literature, a very unpretending compliment to the way. The leaders of last evening to make great progress, one would say that it costs her some effort to execute difficulties than to sing with simplicity." Despite all this has very much the appearance of talent in disguise. We remember it to upon record the when Rossini was ordered by his physician for his brilliant execution of a vocal and florid passage to be retained. He was forced, it is said, more difficult to play one note well than one hundred; and Handel a same sentiments in these matters.

Signora Bosa, a pupil of M. Crivelli made her début on the part of Matilda, in the *Donna del Lago*. The chorus was unobtrusive, after the effort produced on that character by Madame Pleyel and the young singer felt its effects.

Opera Comique.—The novelty here has been *Piano et Cadenza*, a comic opera in one act, by M. Adam. It is the maiden production of this young artist, and augurs well for his future fame. The overture contains some original effects and was warmly applauded as well as the first act and a duet and a trio. Several other pieces of real excellence remain unnoticed, especially a march with chorus, to be sung drunken on account of a fall of dramatic effect and tremendous power. A vaudeville followed. A French paper thus speaks of the author. "M. Adam was already known to the public by some pieces which he had produced. In the present composition we see that he has acquired confidence and we are pleased at finding in the greater part of the pieces an originality, some such effects, and a knowledge of arrangement which are not usual with a young and inexperienced musician. To these advantages we cannot add others which a more practised talent alone can create; a finding for dramatic effect, a quality which practice alone cannot protect but which cannot be acquired. M. Adam has not the pretension that sparkle but he brought on a subject which could make him to turn it to great account. He is the pupil of Boieldieu, who of all the modern French musicians is the best acquainted with the art of rendering a phrase with truth and energy of expression."

A concert lately given by M. de Beriot in the saloon of the rue de Choiseul drew a large audience. Marie Wieck, a young pianist of the highest merit, the pupil and cherished child of M. Wieck, of Leipsic, was heard with great delight. This young Paganini, an infant of eight years, who plays on the violin like an old and experienced artist, also drew forth lively proofs of admiration. But the highest honours of the evening were devoted to M. de Beriot. We can only give an adequate idea of his extraordinary powers, by saying that he united all the talents

which are found in the most celebrated violinists. He played four pieces, two of them his own compositions, full of grace, and written in the purest taste. The *Sonate du diable**, by which he terminated the concert, produced a surprising effect: it is impossible to perform with more easy difficulties which may truly be called infernal.

The voice of Madlle Sontag was heard for the first time in public on the 9th of last month, at a concert given by M Papo. Her voice is flexible and of a good quality, but study and experience are wanting to give that firmness to the young singer which is so indispensable.

A young person who has been educated in the *Ecole de Chant* of M. Choron, a Madlle Dutti, has attempted the part of *Malcom*, in *Le Donne del Lago*, at the Theâtre Italien, and failed so completely, that she never will appear again, in all probability. The hisses were most formidable.

MISCELLANEOUS.

A musical subscription library has been established by the house of Schlesinger of Paris, upon the following singular plan. For the consideration of fifty francs a subscriber is entitled, for the term of one year, to two pieces of instrumental music at a time, which he is at liberty to change every other day: and if any of these pieces are found particularly to his taste, he is entitled to select from among them, to the value of seventy-five francs. The subscriber therefore, has not only access for a whole year to a large collection of music gratis, but also receives to the value of twenty-five francs, over and above his subscription.

An amusing volume has appeared at Paris, entitled *Mémoires d'un Claqueur*, par M. Robert. All the theatres have furnished the author with anecdotes, and had he extended his researches beyond the limits of his own country, and crossed the Channel, he might have found something worth collecting in this way.

The Drama.

King's Theatre.

Never since this house was built has it ever been, for so many weeks together, in such a deplorable state. A company without either a prima donna or prima buona, half of the scanty number of the performers ill: no provision made for supplying their places: and a broken-up orchestra. All this at a time, too, when M. Laporte boasts of having the finest company in the world, and actually is supported by the largest subscription ever known before Easter. Nearly one-third of the abridged season is elapsed, and not a single performance has yet been given that would not produce an outcry on a barn!—Yet the subscribers are paying a guinea per night for each seat, a price unheard of before: and *fourteen shillings* for the best places in the pit, a thing equally unprecedented. If this is tamely submitted to, we shall no longer blame the house, but the public, for it will then be clear to demonstration that they either have more money than wit, or not spirit enough to show their displeasure at a system of extortion and mismanagement never hitherto suffered here, or equalled in any theatre in Europe.

The first attempt made to give anything in the shape of novelty was after the theatre had been opened a month, when, on Saturday the 26th of February, *Il Conte Ory* came out, thus cast:—

Il Conte Ory	Sig. Curioni.
Il Tutore	Sig. Galli.
Isolier, (*I paggio*)	Signora Sessarini.
Rambaldi	Sig. De Angelis.
Alvimar	Sig. Dorus.
La Contessa di Formoutiers	Sig. Bonfantelli.
Ragonde	Sig. Castelli.
Alice	Sig. Negrini.

The story is from an ancient French ballad, dramatized years ago by M. Scribe, and lately revived in Paris, in order that Rossini might adapt to it the music of his *Viaggio a Reims*, an opera produced on the coronation of Charles X., a *pièce de circonstance*, as the French call it, to which he added a few new things, and so the Conte Ory appeared, a work that has had no success in Paris, though got up there in a splendid manner, and which it was clear to all who understood any thing of the matter, would never do for London. Nevertheless it was forced on us, and a more complete failure in every possible way was never witnessed. It is beyond comparison the worst work of Rossini, but had it been otherwise it was brought out in so incomplete an wretched a manner that its condemnation would have been equally certain and decided.

Many persons have suspected that all this was the result of design, and for the purpose of producing with more eclat *I Mysterii* (*The Mysteries*), a *Pasticcio* founded by M. Rochau, made up of certain heterogeneous materials of Pucini and Spohr, Mercadante and Beethoven, together with some few others supplied by the honest and talented director himself: the three principal characters in which are—

Abner, a Spaniard	Signor Tamburini.
Zaira, a Moorish	Madlle Ester.
And *Granada*, her father	Sig. Donzelli.

In advertising this, M. Rochau, aware that his name would not be a source of strength to it, withheld any announcement of his being a contributor, thinking that, peradventure the enterprise proved successful, he should come in for some share of the applause, and in the event of failure, hoping that he might remain concealed. After several weeks had been employed in the composition of this pasticcio, it was at length drawn forth on Tuesday the 17th ult., when it experienced the same fate as its predecessor the Count Ory, and was as completely condemned as the practice of this theatre will allow. We did not hear one voice raised in its defence, but many hands made an effort to support it, for the pit and gallery were densely peopled with *claqueurs*. All attempts, however, proved fruitless; and after a second trial in a much reduced state and with another overture, it was finally sentenced, and now still sulks itself on the same shelf that hides from shame Mercadante's *Deluge*, an unfortunate oratorio hooted out of Drury-Lane Theatre some years ago, and other dramatic miscarriages of the same invariably unsuccessful weight.

Nothing could have been worse than the general getting up of these two pieces; no attention paid to costume, to scenery, to proportion, or to any of the properties. In *I Mysteri* were employed scenes belonging to Greek

* For an account of this Sonata, vide Life of Tartini, in the last series of the *Mirror*.

and Roman dresses, exhibiting the architecture belonging to both.

First Night Drawcard — what a crowd of each talented — was made to come out on hand and we others in the rest of those scenes that those who had not before heard him were unwilling to believe him to be the singer who had been thus lauded in such glowing terms. We will only add that when advertised to appear a new act directed on the parts another author wrapped in such a way as to be being judged of in that house, which is usually shown to a more open a I cannot be a matter of the reader's taste to go further into the discussion of rather of these very contemptible productions, of which we hope to hear no more. But we must stop to say a few words on *El Conde Ore*, a Regular Spanish drama, which was done in Not a one of M. Lagrenée's original company that was ever rehearsed, no doubt but one of the original or more than a play or at the outside a hundred pounds, and proves a very bad specimen indeed to the country.

Madlle Blanc, a French lady with a soprano voice who has sung with success in Paris, made a re-appearance debut here in *La Dame du Lac* last month. She came before without any engagement, and very unfortunately for the manager, for had not the lady to whom happened the house must have closed its doors. Before next month we shall have had a more favourable opportunity of hearing Madlle Blanc, of whom we shall then speak more at large.

Drury Lane Theatre.

On the 14th of March a return opera in three acts, under the title of *The Caskets* which were to origin to a French piece *Les Premières Armes* was brought out at this theatre. The music selected from Mozart, and the whole adapted to our stage by Mr. H. Lacy. That it has met with much success is undoubtedly in some measure to its length for except the last scene which is one of very little and extremely interesting it drags exceedingly and stands greatly in need of some spirited abridgment. It would be better more compressed and some of its characters may be well spared. The music selected from Mozart's works generally. Two or three pieces are from the *Nozze* one or two of which is perhaps spoiled in our stage not to the preceding ones. Two short airs, published with English words in an early volume of the *Harmonicon*, are introduced but are sung rather too slow to produce the true effect. The whole weight of the opera falls on Mr. Braham and the most of a house singer of his own rank is much felt. Miss Betts is an able musician and a good performer upon the whole, but has not yet acquired the art of winning an audience, though she never fails to command their respect.

Covent Garden Theatre.

On the 23d of February Miss Paton re-appeared on this stage, after an absence of two years, and was received in a manner worthy of her talents, and honourable to the feelings of a public who are so much indebted to her for the high gratification they have for so many years derived from her exertions to please. The character chosen by her for this occasion was Rosa, in Shaw which owed much of its first success to her admirable performance, and in her hands loses none of its attractions by repetition. Her voice is as strong as ever, and she seems to have recovered entirely from the effects of her long and trying confinement.

On the 7th of March was produced an opera from the pen of Mr. Lacy, named *The Maid of Judah*, the plot of which is taken from Sir Walter Scott's *Ivanhoe*, the scene selected from Rowena's Romance. This has succeeded in a very marked manner but we heard it under circumstances so unfavourable — annoyed as with three others of the best of a box two of them (such long mustachios) being half tipsy and exceedingly noisy — that we must defer entering into its merits till our next, by which time we hope to have been able to hear it uninterrupted.

THE ORATORIOS.

On Friday the 4th of March these Lent performances began at Covent Garden Theatre and will be continued to the end of the season at the two houses alternately.

Haydn's Oratorio *Joseph* with Eng. h words has been performed with great and merited applause. The chorusses in this perform a grandeur arising from strength and majesty — which the fugue can never attain — that at the commencement of the second act "Dove sei Joseph" in place — was received with an undeniable proof of this fact. How calculated for effect are these perfect chords with their every note and a few notes sung a second. We once heard this performed at Paris by one hundred and eight voices, and the deep impression it made still lives in our memory. The two romances* are delicious airs and other parts of this excellent work are equally entitled to admiration.

The Messiah was given at Drury Lane on the 11th and as far as Braham's name could contribute to its support, was a perfect performance — to which let us add that the chorusses were exceedingly well sung — received with great pomp and effect. But to produce this Oratorio here, without the aid of the most accomplished of Musicians is a proof of the most unpardonable neglect in the managers, or a total want of taste in his perception that cannot be too strongly censured. Mozart on the base and a hundred voices before only had recourse to means which there in every respect to render Handel's works glorious, and have played had they been within his reach. Mozart has not altered a single note but has only supported himself to the great composer's plan and done exactly what he was justly entitled to conclude Handel himself would have done, had he written his Messiah at the close, instead of the early part of the eighteenth century. The charming oratorio *Acis and Galatea*, has also been performed and portions of Samson and of *Israel in Egypt*. The choral and orchestral parts of these great oratorios well executed, and the accompanying instruments are of the opera band accurate. But there is a great want of power and weight. Braham and Phillips the latter only on Friday — can only take what is written for the tenor and bass — it is too much to expect that Madlle. Vestris should shine in English sacred music. Who then is there to sing the soprano songs? — Miss Betts is an artist very anxious to be great — and the public may assist, though the journals seem to drive them to the theatre, and endeavour to persuade us that their efforts are successful.

* Both published in the *Harmonicon*, one Vol. II., page 31, and Vol. V., page 66.

Rev. Mr. LISTON'S EUHARMONIC ORGAN.

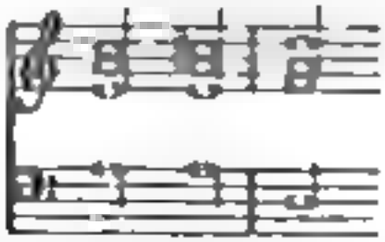
To the Editors of the Harmonicon.

Manor of Northumberland,
Rue, 16th Feb., 1832

Having a great aversion to controversy I have hitherto resisted to answer Mr. G. H.'s second letter to the *Harmonicon* for May last, respecting the errors he imputes to me. Believing that my letter to the *Harmonicon* for February 1832, would satisfy every one who should take the trouble of making the experiments I proposed, I was very well content to let him have the last word. I find however a new antagonist in Mr. D. C. Hanson, in the *Harmonicon* for June. I will therefore, now offer a few observations on Mr. G. H.'s reply and on the criticism of my new assistant.

Mr. G. H. complains of the style of my letter as amusing and sarcastic, and that I have treated him somebody. It certainly was not as much a trouper that I meant, and I regret that the tone of my letter has been felt as such. It shall be my care to avoid any thing that may appear offensive to either of my adversaries.*

Mr. G. H. begins by justifying his opinions respecting the semitones, by the authority of M. Chevreul. I confess very well being much surprised at the passage quoted but let us examine it a little. M. Chevreul blames Abbé Roussier (whose authority by the bye in authorities on such matters were of every description not relevant to ours) for holding the common opinion, and he observes that the error is general among practitioners on that is what this passage does not support Mr. G. H. in saying that his doctrine is universally acknowledged and acted on. The other "he says," is no much less favourable than I am willing both to observation and calculation (measurement). It is matter of the greatest certainty that in the division of the tone from c to d one the semitones, the one from c to c♯ is greater than that from d♭ to e. Let us take an example. Let these three chords be tuned all perfect. Calculations tells me that the semitone from c to c♯, is much smaller than from c♯ to e, and on trial I find it so.



I find besides, that the progression thus tuned is extremely agreeable. I then make c♯ a little sharper, so as to make the two steps as nearly equal as I can. I find the major chord to be considerably worse than before, it is barely tolerable on the piano-forte, and I know that on the organ it cannot be tolerated. I find besides, that the whole effect of the progression is injured, I make c♯ still sharper by little and little, and find the effect still worse and worse; all having made the step from c♯ to e very small. I find that the very smallness of a major chord is bad. It is completely unpleasant chaunt, and, with Horace, I would rather go without many altogether than listen to such a chord. I leave it to be enjoyed by those whose theory, or predilections for very small semitones may reconcile them to it. I conclude, therefore, that the error to with M. Chevreul and all my respect for him cannot make me account that to be a major error which I find irresistibly proved to be truth.

The authority of Chladni, in the very passage quoted by my adversary seems to be all in my favour. He acknowledges the same nature of the distant and characteristic consonance which Mr. G. H. condemns the British theorists for rendering, and accounts for the tendency to perfection on perfect instruments to sharpen the note which is to be resolved upwards, by the desire of the ear to anticipate as it were the note to which the progression is going; and then I think a natural account of it, and probably the true one. It is one of the sources of error in the performance of the best musicians on the finest order of instruments, to which I referred in our former letter. His estimate for temperament of the intervals as beyond comparison, and its necessity is unquestionable when the chromatic scale consists of only seven sounds in the octave. I have shown, not on theory merely, but by actually producing an instrument capable of it, that all the chords may always be had true. He contends that there must be a temperament on perfect instruments. To me it seems that on a good orchestra, the intervals in chord are not tempered, than the consonances are made as perfect as can be attained, consequently that the movements from chord to chord are not in every part always by perfect intervals. This is the method adopted on my organ, as I shall explain a little more clearly below; and I think that thus I have accommodated the organ to the scales only in this respect.

Mr. G. H. may easily find a host of authorities for the opinion that the true intervals cannot be preserved, especially on bowed-instruments. When I first published a prospectus of my organ, affirming that it made all the intervals perfect the theorists in England laughed at it, and considered it as a hoax. I have somewhere read an anecdote that the very same year in which Dollond accomplished his achromatic telescope a mathematician gravely wrote a proof by an essay on which he proved, from the nature of light, that it was impossible to construct the power of refracting telescopes, except by achromatic images.

If Mr. G. H. had produced the authority of this judges, who had heard my organ, and who pronounced a judgment that though the chords were good the general effect was bad, because the semitones were quite perfect—made great when they ought to be small, and were—such authorities would have had some weight. As it is, these which he does produce have none at all.

"In regard to observation," says Mr. G. H. "I have long ago satisfied myself on the subject by my own experiments." Mr. Liston, on the other hand, affirms on similar evidence, (that of his own ears) that the major semitones even when resolved upwards, is a larger one however than the minor semitone. His letter I must be observed, is nothing more than a number of changes made on this assertion. He gives a number of examples, which appears to remain me them, as well as on the example

* I take this opportunity to correct [illegible] errors in my former letter. Harmonicon for [illegible]

[illegible]	for [illegible]	
[illegible]	4	from bottom for [illegible] read [illegible]
[illegible]	1	20 read [illegible]
[illegible]		25, for [illegible] read [illegible] and from 26, for [illegible] read [illegible]
[illegible]	1	12 for [illegible] read [illegible]
[illegible]	1	5 for [illegible] read [illegible]
[illegible]		10 from bottom for [illegible] read [illegible]
[illegible]	7	5 for [illegible] read [illegible]

And further down, the rest of the letter out.

Mus. 1832.

given by me. But his remarks on every one of these occasions betrayed the assertion that the subject experiments exhibited in them are more agreeable to his own views particularly on two points than to the evidence upon which [illegible] assertions must be allowed, at present, to contradict each other." Were the whole I pointed out opposed to our entire doctrine of the question whether the [illegible] or theological contradictions were larger in our philosophy taking those words in their ordinary acceptation, or the distance sometimes to be that which is more between the third and fourth and between the seventh and eighth of the major scale, or between the second and third, and between the fifth and sixth of the minor and a reasonable confidence to be the difference between a minor and major interval of the same name. But I now find that Mr. C. H. proves another kind of contradictory proposition which he calls a distance somewhere into which was never called in before. Now that I understand him, I shall not contend that this does depend in larger than chromatic semitone, either in his sense or in the ordinary acceptation. But I shall in the course of this letter endeavour to show that it is unreasonable into the scale from which either harmonic or melodic such as has hitherto been heard in modern European music is to be drawn. By a similar piece of chop logic where I had shown that the experiments brought under my notice are such as make the use of chords perfect while the opposite would make them use chords. I imagined that I answered sufficiently. But I perceived without any advantage. For I find that he is also resolved to draw from these same facts [illegible] premises the chords, not which also in the major, so that Mr. C. H. instead of being convinced as I expected, finds me only relying changes and appearing to reason. But I did somewhat more than merely assert that such or such things were agreeable to my ear. I challenged the experiment and pointed out a way of making it on his own principle. Now it is an answer to his challenge to say that he had long ago resolved himself in his own the position question to be sure of without making the trial proposed to say that I is prevented and more or prevent themselves each other. Had he himself ventured to say "I have heard the experiment you direct and on trying the effect of the passage in question I find that in your way the effect is bad and what you call bad. I find on true to be better than what you approve of though the 2d is still sharper than I wish and the 3d flatter than it ought to be." Had he said something like this then the opposite assertions might be supposed to neutralize. But when he goes to his old experience on which I appeal as Bible to error and does not allege that he has made my experiment, I appeal from Mr. C. H. partially informed, to Mr. C. H. after he shall have tried the test proposed by the opposite party in the dispute. "But when I [illegible]," he continues, "ascertain the fact as being the result of observations though unreconcilable in theory and when Chance shows the fact to be not only undeniably established by experience but also confirmed by reasoning the evidence on any side of the question preponderates, and I have in addition, to say not only that I have heard the observance confirmed by many practical musicians, but that I evidently appeal to the testimony of yourself, and of every musician in England, whose testimony is of any value." I am patiently willing to join to these appeals, the suppose having heard my organ, or having read the letter of a few friends such as I enclose them, and of a few which would form my adversary's choice as I shall point out to the reader. In the mean time permit me to appeal to the opinions of those who have not heard the effects of my instrument the testimonies of some who did hear them and who it will be admitted were very competent judges. The following letters every such the publication of the writers, published in my Essay on *Perfect Intonation*:—

"Devonia Street, May 31st, 1831

"Rev. Sir,

"I have heard your organ, and am happy in giving it my entire approbation. You have made many fine pieces, and I can only say that I never heard any harmony so fully instrumental as it is. The expressions of the very low keys is charming and striking. Those delightful effects appear to me to be obtained with very little trouble to the performer, certainly with much less than is given by the public to the large. I am therefore happy in becoming a recommending the instrument. I hope, indeed, soon to see its general adoption, by those of taste who have sensibility and ears to which your harmony

"I am, dear Sir, with much respect,

"your obedient servant,

"The Rev. H. Loveday." "W. Horsley."

To this let me add, that in the Supplement to the Italian dictionary by Alberti, the name received honorable and excellent music, whose death is announced while I am engaged in writing this letter speaks of my organ in high terms of approbation.

"No. 31, Norton Street, June 2nd, 1831.

"Sir,

"It appears to me that you have completely removed the objections that had in view of making the scale perfect, and I assure you I shall much pleasure in hearing the harmonic combinations by totally other than ordinary practice. There is some difficulty at first in managing the pedals, but a little practice would soon familiarize one to the right use of them.

"I remain your humble servant,

"Mr. Loveday." "Thomas Attwood."

"31, Norton Court, New Street, Covent Garden.

"Sir,

"I have great pleasure in giving my further approbation to your organ which I have heard with great delight. I think the scale is now rendered as perfect as possible, and with respect to the pedals, the use of them is made almost with very little trouble, and whatever power is required, the performer will be much more equal to the great performance of playing on a perfect an instrument.

"I remain your obedient servant,

"The Rev. Mr. Loveday." "J. Clark."

Mr. Samuel Wesley after speaking of the improvements of Mr. Hawkes and Mr. Loveday, proceeds thus:—

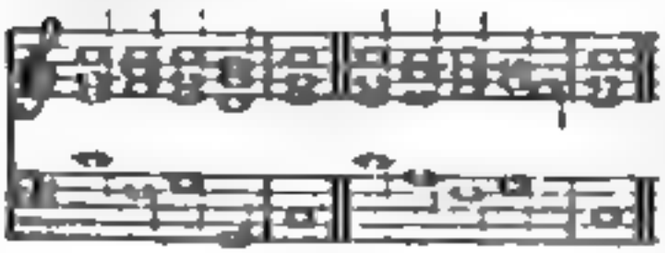
"Mr. Wesley approved of Mr. Hawkes's invention on account of its being easy and simple in the extreme. He also approved of Mr. Loveday's because it caused the production of the harmony in a greater extent, although in the necessary addition of pedals the great increase was considerably more complicated. He was now in hopes of hearing the most complicated composition in Mr. Loveday's new scale, instead of imperfect which, though exciting considerable share and gratitude in master gave hardship to the attended with so much difficulty (when the scale pedals is duly attended to) as any instrument whatever was to suppose to have where such extreme regards of ground are so easily obtained.

"Mr. Wesley, therefore, has much satisfaction in assuring Mr. Loveday that he expects his invention as highly important, quite practical in many respects, and a great one for public exposition as it now stands."

These testimonies do not go immediately to the point in dispute respecting the semitones, but they imply that the effects were excellent in progression, where the scales

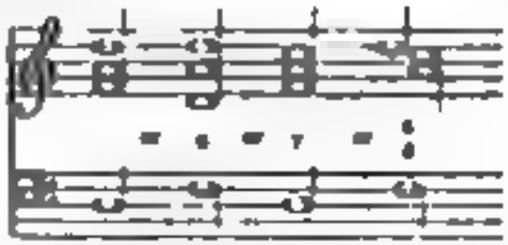
[illegible] as I make them, must have been of continual occurrence. Let me add, that when I had completed the great organ for the Scottish church in Calcutta, many eminent professors came to hear it, and the effects of the compound stops especially, were heard with an epoch approbation, that Mr Hamel, Mr Moscheles, and Mr Ashe, or Mr Bennett, (I cannot now recollect which,) came to me, and of their own motion proposed to recommend it to the Philharmonic Society, and procure me the appointment of their orchestral tuner. Unhappily another member of that society, whom I will not name, had previously got to do the same thing, and from delicacy to him I was unwilling to take it out of his hands. A better friend I never found on an equal occasion. The matter was either not proposed to the Philharmonic or the proposition was not acceptable under such auspices, and I lost the great advantage offered me by those respectable professors.

To return to Mr G. H——. "According to Mr Liston," says he, "the superiorness of the scale, on ordinary keyed instruments, arises from the circumstance that the scale contains various smaller intervals than those which are given by those instruments." Let me tell my own story. On a map of an organ, tune c e, and perfect fifths, and d a perfect octave downwards: e is the interval of tone above c. Again, tune a e, a perfect fifth and e c octave downwards. It is plain that c knows the same relation to a that a does to e. Now try the chord c e a: it will be found (as is well known) very bad: an bad indeed that it cannot be endured. The d of e gives itself too sharp an major third to c, and an minor third below a. Flatten, then, the e gradually till the major third be quite perfect: the same operation will have made a perfect an minor third below a. It is plain that the a has tuned to as a smaller interval from c than the latter is from e. Hence the distinction between major tone and major tone, the difference is called comma, and is a very considerable interval, being about one-fourth of it, taken from the perfect fifth in the ordinary tuning of the organ, makes a very sensible diminution of the fifth: and some one-eleventh of it, taken from the fifth in the tuning of the piano-forte, when the scale is divided into twelve nearly equal semitones, is scarcely felt. Now take e octave to c, and try the chord above, e will be found as bad a minor chord as the major chord first tuned c e a. Flatten e gradually till this e be quite perfect: try the chord c e a, e will be found perfect: or try the chord of sixth c e a, it will be found equally satisfactory. Therefore I think it indispensable that e, as last tuned, is the right major sixth to the scale of c and the true second of its relative minor. Flatten e (the octave to c now a perfect fifth below a), try the chord f a c: or the chord of fourth and sixth f c a: they will be quite satisfactory. Lastly, tune c e perfect major third, and prove the chord c e g. The sounds thus tuned give us the diatonic scale major, c d e f g a b c, as laid down by Dietrich Buxtehude (and I might say all others), and the trial of the effects of these relations puts beyond question the truth of the theory.



I affirm that any one, who is not misled against it, will find these progressions exactly when they ought to be: not only each particular chord good, but each succeeding its predecessor in the most agreeable manner, that the quantity and direction between a and e and a and c (and particularly the resistance of the greater fourth e a) by these new relations, is exactly what is desirable. Let it not be said that this is merely my assertion; I appeal to the ear. The chords are few and the experiment easily made. I am convinced that if Mr G. H. make this experiment, he will yield to it—one equal temperament to the exclusion, among his ears a system is established. I have made him an offer. If he deny me a test, signifying his willingness to make this experiment, and others respecting the effects of the intervals resulting from the scheme for which he contends, as I shall point out below: I will go to Edinburgh, to the workshop of Messrs Wood and Small, organ-builders, I believe are their first the names. Mr Henry, of that firm, shall tune the chords: but some professional or amateur friends be present to judge, and to the penalty on him who shall be found in the wrong he, that by a letter in the Harmonicon he publicly acknowledge the error.

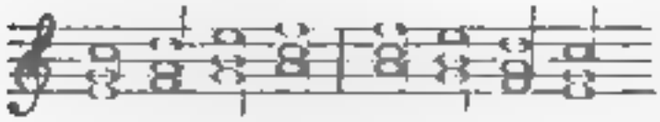
If the chord c e a be now tried, e proves very bad, both the intervals c e and e a are too small by comma. If then another e, be found perfect fifth below a, or perfect second third below c, it will be found to accord not only with the fourth and the sixth of the scale, but with the keynote itself, or, in other words, the following forms of the subdominant chord will be found equivalent.



This new sound, therefore, I add to the scale, and call the green sound. It is given by the same finger-key with a, the change of pitch being effected by means of a pedal. By this addition I not only make the subdominant chords of the major scale perfect, but I complete the scale of the relative minor: for the green sound is a major to the same fourth to the scale of a minor, and it will be found to harmonize perfectly in the subdominant chords of that scale.

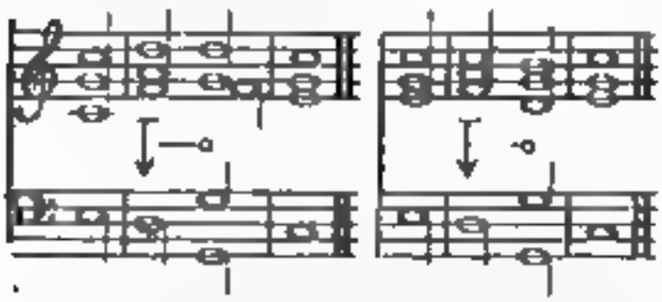
Mr G. H. says, "that by this green sound, I disturb the established order of the scale, which prescribes that the interval between the tonic and the second shall be major second." Had I conceived that the interval should be given now to the unknown of the other, there might have been some ground for the remark. But when I leave the major second in the full enjoyment of its rights

as belonging to the dominant chord, and bring in my new sound where the other cannot be admitted, I apprehend that I enrich the scale, and do not disturb its order. The following sequence of sixes,



will be found to go very agreeably both upwards and downwards, where the a is grave, where the ascent to the major third is first by step of *minor* tone, and then by major tone, and the descent conversely by greater tone and *lesser tone*. In other progressions, as in dominant closes, the reverse takes place. But this, instead of being an inconsistency, appears to me to furnish a new source of variety in melody. If it will help to reconcile Mr. G. H. to this grave second, I may remark, that by means of it the two tetrachords in the scale of c are materially similar, and that in two forms. That just described, which is the same as the tetrachord from a to c, when the modulation continues within the key. When again the modulation passes to a, the a which is sixth to c and grave second in the scale of a, by my scheme becomes acute, that is comma sharper, greater tone above a to harmonize in its dominant chord; and then the upper tetrachord resembles the lower when a is not grave.

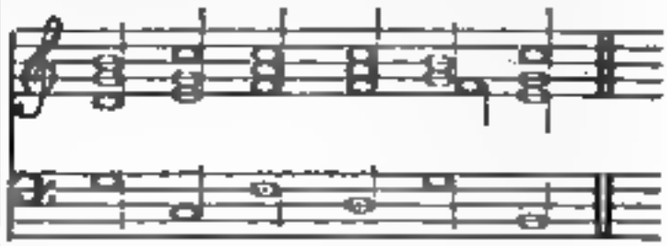
Let us now attend to the progression from the subdominant to the dominant chord.



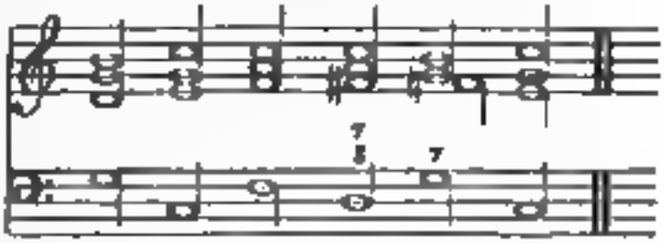
As the a is grave in the subdominant chord, the pedal marked by the arrow pointing downwards is pressed, and when the dominant is struck the pedal is released, as indicated. Two circumstances are here remarkable, first, the bass leaps downwards by fifth too small by comma, or upwards by fourth too large by comma, and the a in the upper parts which was grave in the subdominant rises comma to be true fifth to e. It is not easy to point out a method of trying the effect of this on the common organ. Yet it may be managed by two similar stops, one being tuned with a and the other with e, a bye-stander may push in the stop when a is grave, and draw out the other, when the chord of a comes. However, I assure the reader that the effect, so far from being offensive, is extremely agreeable, and hundreds heard it with pleasure, nor did ever any one express any thing but admiration of the effect.

My doctrine then is, that though a fifth, consisting of the sum of the intervals of perfect major third and grave or *false* minor third, be inadmissible in chord, a movement by this fifth, or by its inversion the fourth too large by comma, may be made, and this is one of the means of preventing that departure from the key, which would often result from a series of movements by intervals, all perfectly consonant.

After the same manner a consonant minor third is made up of the intervals of major tone and semitone. A minor third consisting of minor tone and semitone is inadmissible in a chord of perfect fifth, because it makes either the major third too great, or the fifth itself too small by comma, but as an interval of movement in a part from chord to chord, it is perfectly legitimate. Let me here quote a short passage from my *Essay on Perfect Intonation*, Part II. § 32. I subjoin a translation of a passage from Huygens' *Cosmotheoros*, as quoted by Dr. Smith (*Harmonics*, Sect. X.) "I say then, if any one should sing successively the notes which musicians call c, e, g, a, c, ascending and descending alternately, by intervals absolutely perfect, the last note c, would be graver than that c with which he commenced, by a whole comma, as it is called, so that if the song were repeated nine times, the voice must necessarily have descended by almost a greater tone. But the ear by no means suffers this, it remembers the original pitch, and returns to it again. Thus we are obliged to use some secret temperament, and to sing the intervals imperfect, from which much less offence arises (than from leaving the key). And this kind of temperament, melody needs almost everywhere." 'The reader will easily see that the "secret temperament" which nature obliges us to use, is that pointed out in the preceding pages. It consists not in tempering every interval, as the celebrated author quoted seems to think, but in moving by an interval of fifth or fourth, differing by the whole schisma of comma from the perfect intervals, or by grave minor third or acute major sixth.' Thus if we write the notes which Mr. G. H. quotes from Chladni, in the bass, and fill up the chords thus,



the movement from g to a will be by perfect minor third, and the g will be grave; whereas the ascent to a the dominant will be, as already explained, by fourth too large by comma. But if we give a a major chord thus,



making a partial modulation through the key of a, the movement from g to a will be by grave minor third, and thence by series of perfect intervals to c.

Such appears to me the principle which ought to guide the occasional temperament of voices and perfect instruments. Something of the kind certainly takes place in symphonies and choruses, when the voices are not constrained to make false chords by the accompaniment of keyed instruments, in which the chords themselves are tempered. Performers indeed are not perhaps aware that

ON THE CHARACTERS OF KEYS.

To the Editor of the Harmonicon.

SIR, October 30th March, 1830

I am much gratified to observe in your number for January and February last, that notice on the Characters of Keys, and hope that the investigation of an interesting subject will be resumed this month. As no one appears to enter into further discussion on the matter, I shall feel obliged by your inserting the following remarks in your work, if you think them at all to the point.

It is very clear, Sir, that on superficial examination, the

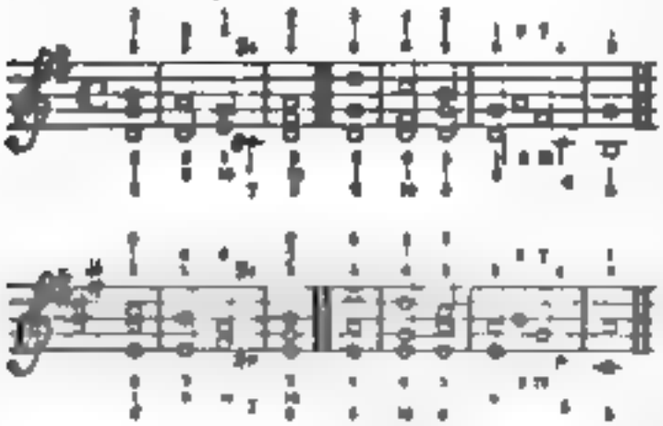
the Piano-forte,) for the exercise assigned by T. S. B., page 8, certain keys will unquestionably assume peculiar characters, but it seems to me that this is not all that may be said on the question, which should exclude the inherent nature of keys, and be altogether divested of any character derived from particular instruments, which can no more change the real nature of any key, than a coloured lens can really impart to even that on an object viewed through it.

It has long been my opinion that the characters of keys, considering the question abstractedly, exists only in the imagination; and for the following reasons:—

It will of course be granted, that the diatonic combination of the octave in the same, whatever key-note is adopted: and the same may be said of the chromatic scale. Hence it will follow, that the several intervals, whether diatonic or chromatic, forming any scale must have the same relative proportions to each other, as all other scales.

The following figure represents the two scales. It is divided on the upper side into 8 intervals, representing those in the diatonic scale, and on the under side into 12 equal parts, representing the semitones in the chromatic scale, including the octave to the key note, and numbered according to their distances from the key-note, reckoning in both cases that note as 1.

As an example, I give the following chant by Purcell, in two different keys, but without the bass.



The upper figures in the above, refer to the diatonic intervals, and the lower to those of the chromatic scale.

It will be seen on comparing these examples, that the notes in any given chord stand in exactly the same relation to their respective tonics, and the same will be true if they are transposed into any other key. Hence it is evident, that as the 3rds and 5ths (which in an imperfect temperament constitute the prominent character of any key) will be correctly produced, are in all keys at the same relative distances from their respective tonics, no key can assume a more brilliant or plaintive character than the rest.

I cannot help thinking that the ascribing a specific character to particular keys, may be in some measure attributable to educational prejudice, and to a blind acquiescence in commonly received opinions: but chiefly to hearing pieces in those keys performed on, or accompanied by, the piano-forte and organ, or in the orchestra, where the natural preference of the stringed band is compelled to yield to the imperfections of the wind instruments.

I offer these opinions with much diffidence, being on that subject at once with some for whose judgment I have great respect: nevertheless I communicate the result of my own reflections, in the hope of gaining further information, and not with the view of entering into controversy: I shall therefore be glad to see in your pages any further observations on the subject that may either confirm my present belief, or show that it is erroneous.

I am, Sir,
very respectfully yours,
J. M.

SIGNOR BELLINI'S NEW OPERA, *LA STRANIERA*,

EXTRACT OF A LETTER FROM MILAN.

Milan, March 1.

**** An extraordinary sensation has been excited here by the appearance of *La Straniera*, an opera by the young composer Bellini, already known by his popular work, *I Pirata*. The most flattering success attended this new production of a young artist, whose first essays afford the promise of something like a regeneration in the modern Italian music.

The subject of the piece is taken from a romance of the Viscount D'Arlincourt, and the libretto, which is from the pen of Romani, comprises almost all the requisites for a work of this kind—scenes of strong dramatic effect, a happy disposition of parts, as well in regard to airs, duets, &c., as concerted pieces, and is, in many respects, far superior to the generality of things of this kind, which have been tolerated for years past. Not that it is free from some of those previous inconsistencies which abound in such productions, for instance, in the first act, the Baron de Valdeburg receives a wound from a sword, and falls from the top of a rock into a lake, and yet this does not prevent his coming on some few moments after, and singing an aria con moto, as if nothing had happened. Such things may be rendered tolerable in a romance, because there is there allowed the author for preparing his events, but on the stage it is impossible to reconcile them with probability. But what then? In the present case it was indispensable that Tamburini should have an air, and that the piece should go on. There is nothing to be said to this, the music is the main thing in an opera, and provided the poet has furnished his libretto with musical situations that tell, he has done his part. I will, therefore, come to the music.

The Italian composers of the present day find it convenient to dispense with overtures, and are content with limiting themselves to a sort of lengthened ritornello to precede the rising of the curtain. If I am not mistaken, it was Rossini who first set the example in this respect, which has been followed but too scrupulously by Bellini, in his new composition. I think him wrong in so doing. If indolence finds no apology or indulgence of this kind, the public recognise a prescriptive right of which they will not be deprived with impunity at the same time that the work itself suffers. The latter gains greatly by the cheering brilliancy of a good overture, while the hearer is better disposed by the fortune given him by the musician of what may be expected from his powers. And in the present instance the injury done by Bellini to his work by the absence of a good first impression, was the greater, as the introduction, which is of a pastoral character, is one of the loveliest parts of the whole opera. Luckily the duet that followed, and which was admirably sung by

[illegible] and Miss Hayes appeared favourable, and gave an impulse to the applause which was bestowed on the greater part of the other pieces of the opera. This duet is of a superior kind, and marked by many traits of originality, especially in the passages of the melody to the words *Ogni speme è in seguirlo—Per seguirti all'onor*, and in the concluding movement. Remember allows to be spoken. The recitative, with a lively accompaniment, to the words

Sventurato a me che più
Più non vedo mio ben!

was enthusiastically received. It was sung by a superior performer by Madame Lalande, though written somewhat too high for her voice. A duet, by Sandrini which struck me as predominating through the greater part of the single pieces of the opera. The duet which followed, between Rosa as Amilcar and Madame Lalande as Adelaide, is full of real beauties, and produced great effect, though I cannot help thinking that that effect would have been still greater had the piece been a third of the length. It is the misfortune of composers that when they get hold of a good thing they know not how to part with it. They ought to bring themselves to feel the value of that excellent maxim of the Apostle, the *Semper in finem respice*.

This duet is followed by a hunter's chorus, composed of the movements, and a still finer one in the same period of this young composer's talents, where I will just state that he has treated this very hackneyed subject in a manner entirely new and in the highest degree characteristic. It would be difficult to describe the performances which this piece elicited, and from this moment the success of the opera was decided. After this came a recitative song by Lalande, Rosa, and Tramezzani, the first movement of which is of a very novel and striking kind, and ushered the whole is triumphant with considerable pomp and knowledge of the stage effect. The only fault in that the whole, though well delivered by Rosa, does not correspond to the vigour and beauty of the previous movements.

The aria and cavatina which the finale commences, and the duettino that immediately follows, did not produce the desired effect, and are not entitled to rank among the good things of the opera; but the grand air of Lalande with which the finale terminates, amply atones for the previous deficiency. In comparison with the words, the music is weak and affords the singer an opportunity of displaying her discovery of talent, both in measured effect and brilliancy of execution.

The grand air of Tramezzani, at the commencement of the second act, seems destined to fill a distinguished place among those airs of the first rank. The melody, so long remarkable for exercises of entirely new principles of discovery expressions, was followed by repeated rounds of applause, a part of which was doubtless due to Tramezzani whose execution was admirable. "It will be long," continues the Editor of the journal *Tuscia*, "very long before the public will forget the heartrending movements of this air. How to name a singer and the highly impressive manner in which it was executed."

A duet between Rosa and Tramezzani, a grand quartette, and Madame Lalande's air in the finale, close the other parts of the second act that made the greatest impression. In all these pieces, Bellini has shown great knowledge of effect, much originality of thinking, and a masterful command in the rules of art. He was several times called upon the stage in the course of the performance, by the unanimous voice of the public, to receive the testimony of their satisfaction.

Among the subjoined quoted upon the young composer by the journalists here, I must not omit to notice a critique, for which indeed I was prepared, in looking over the name of the Poet. "Lately," continues one of them, "at [illegible] I witnessed the Opera, Bellini, in spelling the Italian style, and striking, through profundity, an introduction into the obscure phraseology of other schools, and particularly of the French, seems to have forgotten that Europe has its masters." The whole article, composed in the hyperbolic manner of these journals, turns upon this point, and concludes with an address to the composer to whom he is called upon to renounce every fiction, if he wishes ever to succeed. Just fancy Bellini in deep the originality of his genius that very originality to be corrected as an error, and an extravagant attempt at new effects. It is to be hoped that the young composer will view these remarks in the same light as deserving attention, as the highest possible compliment that could be paid to his talents, and to that noble independency of mind, which, amongst the hungry pack of musical and poetic authors, alone holds back the head, and dares open its own resources.

Bellini has written himself out: the resources produced by him has had its day: its good results are preserved, its errors and defects begin rapidly to subside and to disappear. If Bellini feels that to be the moment to establish a new order of things, and a conscience of the power to effect it, his success will be hailed with joy: and will have every claim for its happy issue. The force of such a change is sovereignly felt throughout Italy at this moment. The first who seeks to create that future must, however, expect to have numerous rivals against him on every side: but if he is born to exercise what he undertakes, he will succeed, triumphing over every obstacle: and will see among his admirers the very men who at first stationed the most loudly against him. Let Bellini persist with firmness the course he has marked out for himself, and he cannot fail of success. * * * *

C. M. VON WEBER'S POSTHUMOUS WORKS.

TONKUNSTLER'S LEBEN DER ARABESKE.

(THE LIFE OF A COMPOSER, AN ARABESQUE.)

(Continued.)

CHAPTER XXV.

THE company had assembled early, and, as usual, the first acts, and everything connected with them, were the topics of conversation. In the midst of a spirited discussion, Edel happened to catch a few lengthening words pro and contra. "Only imagine," we are to have the tragedy of Wallenstein," said some to some, "as we are to be represented musically," I replied to. "I feel assured that you will be pleased to engage that it will be a most gratifying thing to all the lovers of Schiller. We have hitherto been accustomed to see this production of his muse [illegible] with clipped pinions; now that we see the mind might soar majestically on high with strong and unimpaired flight."

* Of the composers of Sweden's gallery no admirable specimen has appeared since the days of Dr. Cooke, and it may be questioned if, as such, that the public of our country is here done a real justice to merits as undeniable.—Translator.

[illegible]

[illegible]

[illegible]

[illegible]

Dear, *(starting from her seat)* And do you not perceive how you defame my favourite Romeo? Do you suppose that though I know his faults to be numberless, I love him the less? No, I am fond of the *wayward youth* in fact. Perhaps with what a charming though rash confidence he strode through the ruins, what sprightliness and wit sparkle in his eye, what poetic power he throws into the hope of the ruins as his power. And what of, as the glow of the moment he breaks upon some old gentleman's love or dashes in storm some valuable matter? we pardon the fault at once we take him to our arms, and rest him our good humour with caresses and kisses. What I most dread in the one whom he shall take it to his head to act the monsters. Heaven grant that flattering butterfly a flowery death, are trying to become a bee to be transformed into a wasp, to the annoyance of all about him.

To be continued.

FERDINAND RIES AND HIS NEW OPERA, *THE ROBBER'S BRIDE*.

(Extract of a Letter from Frankfort-on-the-Maine.)

April, 16th, 1829.

* * * * * * You will naturally expect me to say something of Ries's new opera *Die Rauberbraut* which has been making so much noise here for some time past. I have seen it frequently, and now the excitement occasioned has subsided, and natural judgment has resumed its sway I will state to you my impressions, and give you the best account I am able of the piece.

If you ask me whether I think the *Rauberbraut* destined to take its place by the side of the great masterpieces of German art, I should not hesitate to answer in the negative, but I have no difficulty in saying that it is entitled to stand at the very head of German operas of the second rank. First of all its begins with the beginning the overture is very striking. It is not a piece of patchwork on the latest fashion made up of the most showy parts of the opera, but a consistent whole, correlated to serve as a preparation to the following story, and to dispose the mind to receive it. The opera opens with a chorus of peasants which is of a very pleasing character and calls attention to what is to follow. The duet between the Count and his daughter abounds with delightful melody and is remarkable for its accompaniment, which is at once simple and effective. A recitative of the leader of the robbers and the chorus by which it is followed are highly characteristic. The narrative and air of Laura, which follow are among the most attractive pieces of the whole opera they are highly accompanied, and full of dramatic truth. A duet between Fernando (tenor) and Carlo (baritone) does not correspond to the power of the former piece and suffers in the force of contrast, as also do the recitative and air of the Count, though they possess merit peculiar to themselves. The finale of the first act is full of life and vigour and presents a picture of more than ordinary interest to impress the most inattentive hearer. It is impossible to convey to you an idea of the truth and power of the without describing the situation of the parties, and that would far exceed my limits.

The first scene in the second act of rare particular note is the romance of Laura, a composition of delightful simplicity and expression of power. The following recitative of Laura, Hermann, and Fernando is full of spirit and brilliancy. The transition from the more tranquil effect of a romance to a free allegro strain is happily imagined. The recitative which succeeds this in the Italian style is well executed, and harmonizes admirably with the duet between Hermann and Carlo, which is happily expressive of thoughtless gaiety and unpremeditated petulancy. The recitative and air of Fernando, in the Polonaise style, is another of the chief pieces of the opera, which cannot fail to please universally. The robbers song and chorus, with the air of Roberto, is very judiciously made to follow this, as they form a happy gradation of interest till the entrance of the finale. In a word the whole of this part of the opera proclaims Mr. Ries's great talent for dramatic composition.

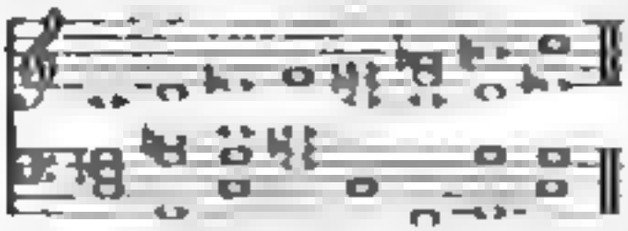
But here I must pause to my subscription, and point out a serious defect. The third act by no means corresponds, in musical interest at least, with the two preceding which I consider to be a very fault in a dramatic work: not, however, that this act is deficient in striking and effective morceaux, as witness the song of the robbers in four parts, which is admirably conducted throughout and the grand duet between Laura and Fernando. Many critics consider the latter as the redeeming point of the opera and assuredly if a picture of intense feeling and profound pathos, designed and executed in every part with a truth and fidelity which are at once the triumph of the art, that triumph has Mr Ries achieved in the piece in question. The recitative between the moment Laura reveals the dreadful secret that she is the bandit's bride is of the most thrilling kind, and marks the hand of a great master. The finale of the whole is highly dramatic, and Mr Ries has managed to all the various characters there appear into emotions and sharp simple portion to the conception of the part. In closing this very imperfect account I feel happy in being able to inform you, that the King of Prussia has commanded this opera to be prepared for the theatre at Berlin, and that it is on the eve of being published in Leipsic. * * * *

Review of Music.

The Elements of Musical Harmony and Composition, with especial reference to the Theory of Progressive Basses, and a Guide for the Study of Counterpoint. By [illegible]. Boosey & Co., 28, Holles-street, and Wessel & Co., 229, Regent-street. London.

[illegible] a considerable [illegible] and [illegible] a work of this kind [illegible] Rameau's [illegible] Fundamental Bass [illegible] the [illegible] [illegible] [illegible]

harmonies against chorales. Fundamental bass is an extremely useful principle when confined within its proper sphere; but if departing from its legitimate bounds it is employed to lower melody than it ought to be regarded only as a generative movement or groove. The skip of a minor third in a scale which by long established usage proceeds only by tones and semitones, is a contravention of a rule, and a change that ought not to be happened on an slight grounds. If the fundamentals have not just apply to the new and progressive empire some other. But we deny the allegation, and the bass of the following harmonised tune given by M. Schneider (page 19) would be just as good were the sixth note (the A) natural instead of flat.



We confess that the natural of the flat 6th and natural 7th is rather agreeable to us, though not as we believe to people in general; but in the manner of determining by the same reasons adopted by M. Schneider, we should not hesitate much to condemn.

The third chapter on *The progressions of notes in intervals* must be read perused by the inexperienced, for it would seem to countenance a latent in regard to the rule concerning parts. Take an extract from:

> "But the author's exercises and his notes on good harmony (Quintenfolgen) on excellent specimens only of those products who tend to the happiness of a composition, not only are defects which, as a matter of real genius, are evidence, but the consequences of taste. We must here observe that those bits which the author says bear the character of passing notes, and of which he has given an example, are in reality nothing but passing notes."

In the fifth chapter a rule is very used of melody that a "more pleasing good rhythm of order and arrangement. The parts of most musical of most and greatest pleasure following each other in proper order and keeping afford ing to the most reasonable points of repose and stops be divided in a definite system of measure. In the consonance of the melody does consists how a clear and agreeable rule music should pursue. Notes of long duration for instance ought not to alternate at random and without order with groups of rapid execution, protracted syncopations and other disturbances of the measure ought not continually to interrupt or perhaps even destroy the sequence of rhythmical regularity impressed on the mind." Page 61. The whole of this chapter and the next on *The structure of Harmonies & Arrangement in general* are well worthy of attention.

The sixth part *Of the nature and employment of the various instruments of sound*, commencing with the most important of them all the human voice, is full of useful precepts and should be read over and over again and only by students in composition but by those of them who style themselves composers, though without having taken the pre-requisite qualification for the task. The long list and tedious description we must of necessity in any ally to abridge.

The author's observations on dramatic music are marked by great sense. As it has, he says, "to depict the passions and feelings of the persons in the action, an exact delineation of character becomes one of its essential requisites. There may be indeed there are species which, with regard to melodic and even harmonic treatment, and consequently in a musical point of view in general, are executed in every person, and received with applause: but which, nevertheless, cannot be called genuine dramatic compositions because they are wanting in the essential development of character above referred to. The most glaring transgression against this requisite peculiar object of a different nature are to be found in the performances of Rossini. With him every person of the piece sings alike, as the character of the part be what it may: for the accompaniments are ever so different. In this respect, on the contrary, as in all others, our immortal Mozart has evinced such sure perfection in his operas, that they are to be found to afford an endless store of instruction, and excite the most profound admiration of his genius." Page 119.

The same sound critical judgment is manifested in his remarks on declamatory singing. In an opinion of operatic music should predominate declamatory of thread and tongs be determined with the notion of giving an extraordinary. On the contrary the grand aim of the composer throughout ought to be other considering concerning the character of the whole opera, as well as the individual agents in the drama, to the full power in the best work reference to such composition, and to determine with truth and fidelity and without grotesque additions of his own the varied expressions of the language and passions of the dramatic character. It is by a delivery and an expression full of feeling that the singer ought to produce the greatest effects and not by an abundance of musical trunks and flourishes, which may only drag the sound of the hearer from the situation in which the representation of the character may be placed at the moment. In short, the singer should rather seek to move the heart of the hearer, than overwhelm his mind by illegitimate ornaments.—Page 120.

We will make one more extract, which proves that M. Schneider's views on opera have been formed on the same principles which he has expressed on the nature of the true drama. The passage here to notice, as opera singers have adopted to compensate for the want of solo performance because it affords an opportunity of embellishing the melody with every possible kind of [illegible] figure. Moreover merely would have been a better expression and the displaying in great perfection the [illegible] of the performer. Every one knows what admirable works of art of this class have been produced by this instrument by Mozart, Clementi, Dussek, Steibelt, J. B. Cramer, Hummel, Ries &c. and to what a degree of perfection the execution of violoncello has been carried in our days: indeed it is but too true that many of the most modern works consist of little else but successive [illegible] of harmonies and executive difficulties.—Page 121.

M. Schneider is more to be looked up to for his observations, or perhaps we ought to say for the directions of M. Cramberg Wolfers whose name he has recommended of them. In his own examples he has not shown that he considers music as the art of combining sounds on a [illegible] agreeable to the ear, but on the contrary dissonant. But at page 71 the learned is so displeasing that we are persuaded there are some gross typographical errors in Ex. 1 particularly where the 4 in the base must surely be a 5. The English Edition, however, faithfully copies that of Leipzig in which the same faults appear. Indeed the history of the whole translation is entitled to

[illegible] [illegible] [illegible] [

[illegible] chapter than over the Carpathian Passes, but he cannot but be right in doubt. It could have not possibly [illegible] Mr Valentine has not been able to give to the effect [illegible] a [illegible] that it never loses an [illegible] but [illegible] a disappearing or [illegible] way. His [illegible] a [illegible] movement of [illegible] pages, is characteristic and the whole is rather [illegible]

We should have left it and duly to mention No. 1 — Beethoven's name, a word was reference to the light of the [illegible] — as being [illegible] pages. The [illegible] is young [illegible] and [illegible] [illegible] [illegible]

in any one of them, not even in the highest, yet they all blend so well, that the deficiency is unfelt; a resource defect in place—a want felt which indeed may in some degree be attributable to the shortness of the composition, for the ear has no time given it to become satiated with mere harmony. Neither does it, for the same reason, find the monotone of her resonance. Indeed the want of modulation is perceived, the final close arrives. It would, nevertheless, have been as well if what may be called the second movement, at the words "I must then not tell her" had deviated a little from the key the return to which would then have been attended by much better effect.

The words are on the whole correctly set. It were to be wished, however, that Mr M'Murdie had not fallen into the error of mincing the words 'Sweet Kate!' -but alas! alas! as one of those sins that are seldom understood by composers.

PETER THE GREAT

1. Song, "Be happy to-day" sung by Mr Young.
2. Song, "Oh! what a happy life" sung by Miss Love
3. Song, "You know what," sung by Miss Love
   Composed, or selected and arranged, by T Cooke, *Director of the Music &c at the Theatre Royal Drury Lane* (Clementi and Co)

One of these three songs is actually the composition of Mr Cooke and only one. Why then should he not have confined the others to the rightful owners, instead of using those enervating words, selected, altered, and arranged? The practice is really indefensible, and we seriously recommend publishers honestly to set their faces against it for the future.

The first of the above is well known, though we cannot, at the moment we are writing, recollect what or where it is. The second is a stranger to us, and we are not ambitious of its further acquaintance. The third, which Mr Cooke claims as distinct terms, is the best of the three, and has a fair chance of becoming popular, should not a certain pomposity for which Mr Kenny is responsible, alarm the gentlemen, and check its sale.

THE MAID OF JUDAH

1. Cavatina, "Fortune's frowns" sung by Miss Paton
2. Martial Song, "When the trump of Fame," sung by Mr Wood.
3. Song, "All by the shady greenwood tree," sung by the same
4. Quartett, "Fond and dark despair"
   The music of the whole by Rooke, *written, arr. and adapted to the English stage by* R. Lacy (Chappell)

Mr Lacy has adopted a very different course from that pursued on the occasion just mentioned, he has openly announced the name of Rooke, and put himself forward only as the author of the words and adapter of the music of *The Maid of Judah*. This is manly and intelligible and that he will in the end gain the public confidence by such conduct he may rest assured.

Three of the songs are from the opera of *Romanzoff* and one is the march in *Mose* and each has long since received the stamp of public approbation. In their present guise they have not been less successful, so far as an English audience is concerned than in their original garb. That the new words do not combine with the airs so well as the original Italian ones we acknowledge, but at the same time are quite aware of the difficulty of putting any language to notes instead of that to which they were first set. While we admit, therefore, that most of the words to these compositions prove rather rough companions,—that some of them by being repeated, as in No. 2 border on the ridiculous and that they now and then are downright nonsense verses, as in No 3 -granting all this, we make great allowance for any awkwardness in the execution of such a task, when we remember the haste in which theatrical pieces are almost invariably got up, and the many obstacles thrown in the way of the writer and composer. The fourth of these however,—a short and very effective quartett—is tolerable free from any objection as to the number and sound of the syllables. Of the manner of the hour, of which they are the component parts, we will be silent.

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1. Ballad, "Oh! gallop away, my own dear knight," by Thomas Haynes Bayly, Esq. (Cramer and Co.)
2. Scotch Song, *the words by* Burns *composed by* Finlay Dun, (*of Edinburgh*) (Chappell)
3. The Mad Maiden's Song, *the poetry by* Hemans, *composed and published by the same*
4. Ballad "You only spoke," *the music by* F Romero (Clementi and Co)
5. Ballad, "Twas sweet to look," *the words by* L. E. L., *composed and published by the same*
6. The Orphan's Prayer *written by the* Rev W B Collyer, *composed by* G A Hodson (Chappell)
7. Romance, "When I think of the days that are past," *composed by* J Percy Jun (Goulding and Co)
8. Song "If the heart but truly love," sung by Mr Braham *written by* T H Bayly Esq, *the music by* C Weippert. (Lee and Lee)
9. Ballad, Cupid and Fortune composed by J Blewitt, (Clementi and Co.)
10. Ballad, "And must I bid thee now adieu?" *in the Battle Imp, the words by* L Stevenson, Esq. *the music by* J Hargreaves *pupil of the Royal Academy of Music*, (Clementi and Co)
11. Ballad, "Believe me the spell to subdue" sung by Mr Parry composed by H J Wyatt (Clementi & Co.)
12. Canzonet "When Mahomet *the music by* J Blewitt (Clementi and Co)

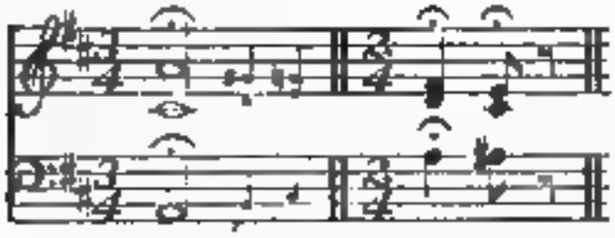
No 1 is animated, and the words well set, but between the second and third bars is an error in the line of a grievous kind, and such as few cultivated ears will bear.

The two next are by a composer whose name as such we have never before seen, but hope often to meet with it again, for he is evidently a sensible musician, who chooses his words with judgment, and sets them with great correctness and strong feeling. No. 3 is arranged in the Scotch style in which a fortissimo accompaniment of a few bars imparts an agreeable novelty to the ear at all points against the monotonous air of the song. It is a very charming addition to the rich Caledonian treasury of song. It was no easy task to set the words of No 3, which are among the most beautiful of Herrick's effusions. They have often been attempted, but never, at least to our knowledge, so successfully as now, and all justice is at length done them. The air in a manner is carried aptly pathetic the accompaniment quiet, but consisting of well-chosen harmony and the poetry not only accurately but eloquently set. Both these compositions are within a moderate compass, and easy in point of that which is called execution though requiring what perhaps is less common and certainly more valuable, well-regulated taste and passion.

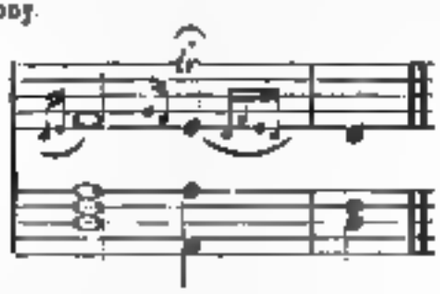
The following two support the reputation which Mr.

Robinson has required by former productions. No. 4 is exceedingly expressive, and the accompaniment displays no ordinary ability. An enharmonic modulation from ab to a major, not pedantically introduced, nor very common in a ballad, has a remarkably good effect the relief it affords is particularly striking. No. 5 is a pleasing melody of eight bars only, repeated to three verses. The accompaniment judicious and pure, though we think that, on revision, the author will find one bar too much at the end of each symphony.

A very slight inspection of No. 6 convinces us that its author had better control his composing propensity, and study a little more before he again publishes. He thus unites two movements.



And the subjoined is his notion, in the year one thousand eight hundred and twenty-nine, of an ornamental close to a symphony.



No. 7 is the composer's "first publication," and as such is creditable to him.

No. 8 will not make a reputation for the composer. Let him look again at his third bar, and at the penultimate bar of his concluding symphonies: if he does not acknowledge these to stand in need of correction, his case is hopeless.

How could Mr Blewitt have been so imprudent as to waste his time on such words as No. 9 exhibits!—His music shews that they had not the power to inspire him.

The composer of No. 10 is still a pupil, it appears, from his title-page, we will therefore only caution him not to be in too much haste to publish again. The seventh bar of page 3 we supposed at first to be an error of the engraver, but finding it repeated at page 5, can only express our surprise at such a base and such notation.

No. 11 is very common as to melody, and the rhythm by no means satisfactory.

No. 12 is a comic song, the words rather entertaining, and the music suited to the words. A lithographic vignette, by Cruickshank and Gauci, representing the widow Mahoney on the point of wedding a second husband, and her supposed dead one making his appearance, is exquisitely droll, and worth all the price of the song.

HARP AND PIANO-FORTE.

The Market Chorus and Barcarolle *from* Auber's *Opera* La Muette di Portici, *as performed at the King's Theatre under the title of* Masaniello, *arranged by* N. C. Bochsa. (Goulding and Co.)

The Barcarolle in this is familiar to the readers of the *Harmonicon*, it having been published both vocally and instrumentally in our work, a distinction to which its merits entitled it. The chorus whereby it is here preceded is not less characteristic, and introduces the other very effectively. The whole makes a lively and showy duet, and is arranged with a due regard to the nature of the two instruments.

HARP

Les Fleurs à la Pasroni, et à la Donzelli, Fantasia, *introducing the most favourite themes in* La Donna del Lago, *with the embellishments and cadenzas sung by the above singers, composed by* N. C. Bochsa. (Goulding and Co.)

After an introduction, the air "Elena" with "O quanta lagrime," the popular march, &c, and "Se s'involva," slightly varied, follow in succession. These, blended together by a few cadenzas, and extended by some corresponding passages, constitute the whole of this Fantasia, "composed" by M Bochsa.

VIOLIN AND PIANO-FORTE.

Dressler's *selection of* favourite Melodies, *arranged by* Tho. Howell, Nos. 1, 2, and 3. (Cocks and Co.)

These are *arrangements of arrangements*, or adaptations originally made for the flute and piano-forte, now adapted to the violin, with the same accompaniment. The airs in the present numbers are "Le petit Tambour"—"Rousseau's Dream"—and the March in *Moad in Egitto*; each three pages in length, the piano-forte part exceedingly easy, and that for the violin only a degree more difficult.

VIOLONCELLO AND PIANO-FORTE.

Dressler's Beauties of Caledonia, *arranged with embellishments by* W H Hanoart. Nos. 1, 2, and 3.—(Cocks and Co.)

What we have said of the foregoing may, with very little alteration, be applied to the present publication, only, the airs are Scottish, and both parts are rather less easy for the respective instruments.

FLUTE.

1. Mozart's Overtur, *arranged with embellishments by* Charles Sauer, No. 3. (Cocks and Co.)
2. Airs *from* Rossini's Semiramide, *arranged as* Quadrilles *for one or two Flutes, by* John Hewitt (Cocks and Co.)
3. Herz's Quadrilles, *arranged for ditto by the same.* (Cocks and Co.)

No. 1 is *La Clemenza di Tito*, arranged in a manner similar to the two preceding numbers.

Nos. 2 and 3, are useful publications, each in five very neatly engraved pages, and making agreeable, easy duettini for ordinary players.

Overture *to* La Clemenza di Tito, *arranged for* Two Flutes *and* Piano-Forte, *by* W Forde. (Cocks & Co.)

It must be obvious that the flute parts to this overture can be nothing but accompaniments as such they augment the effect by their sustaining powers, and are therefore useful additions. Besides which they promote social music, and this we are always most happy to encourage. The arrangement for the piano-forte strictly follows that of Leipsig the flutes are reduplications of the upper notes.

EXTRACTS from the DIARY of a DILETTANTE

(Resumed from page 61)

April 2nd. The negotiations for Prince's are not very active at their present date and in pondering the merits of the great question I was very much disturbed by receiving an invitation to go down to Paris to hear Lohengrin performed for the benefit of the Conservatoire Orchestra. Wagner is a Prince's pretty much everywhere, and the Conservatoire Orchestra performances are well organized and well conducted, should have composed an easy exception. But I remember to write that the Lohengrin would be given on Tuesday, and I was engaged to dine with the Rothschilds on Tuesday. I am too much of a Jew myself to like to offend my own people, and so I wrote to Madame Erard to say that I was very sorry I could not go to Paris, but that I was engaged to dine with the Rothschilds on Tuesday. I received a very kind answer from Madame Erard, saying that she was very sorry I could not go to Paris, but that she thought I should have a very much better time dining with the Rothschilds than I could possibly have at the Conservatoire Concert. I am sure I agree with her entirely, and I am very much obliged to her for her kind letter. [illegible] I dined with the Rothschilds on Tuesday, and I am sure Madame Erard was right. I had a very much better time than I could possibly have had at the Conservatoire Concert. I am very much obliged to Madame Erard

day the 16th of March, a brilliant entertainment at her own house in which a lyrical drama under the title of *L'Amour de Lancastre* was to appear to have been represented in a private theatre which he had constructed on his palace. The whole evening was little adventurous among the modern poets of that day the principal exponent a description of a battle which was applauded in a manner that seemed rather the result of previous appointment than of a wish to flatter the noble composer. All the principal personages of the House of Lords were at Florence together with many other persons of rank and fashion were present at the performance which as he was told was a very learned one, numbers as high perhaps as 1,000 persons. I remember some years from this being performed at an entertainment in Drury Lane Theatre a few years ago, and producing considerable effect.

16th. Concerning the Napoleons and Mozart's ring which I mentioned on the 14th of October 1849. I have further to add that a bill in case of law is mentioned in the first volume of the *Memoirs* at page 31 as a memorial of Mozart. But it occurs to me that the order in the *Foreign Review* should have been given when it, after various vicissitudes, arrived at last safe in 1760 nearly sixty years ago. The latter must I presume be an arrangement at least, and likewise such a very effective memory.

18th. The Pneumatic-work at Chelsea is now quite open for public and amusement every public place is of course closed and the season—which has hitherto been, and promises to be a short lived one—attracts a private concert has been given during a period when the fashionable world usually have been to get rid of time. There is much talk about the coming campaign. There is much in the opera concert room which I prophesy will not be a very successful speculation. There at the Argyll Rooms Signor Lablache at the head of the principal vocal Pope, Mrs. Norton to be and in which are said to be very many they will present a talk and not for to many there perhaps In support of the former much attention is paid to the instrumental performers of Madame Moulton but the lady I venture to predict that her concerts are extraordinary as however she will not be fashionable. Madame Persiani must be at something for she is a great favourite and M. Lablache having nothing to pay for other rooms as singers and but little for his performing expenses have much under the head of contingencies. Nevertheless in my perusal of the grand a fortune as was made here by Madame Persiani two years ago. There is an amazing influx of people I see whose business and housing across the Channel have no less than eleven foreign ladies of the opera and Madame la Marquise first singer at the court of Vienna, who is said to receive 2,000 florins a year, whose M. Meyerbeer may have the honour of introducing at her request will make up the dozen. That will most of them be great a supplement on their salaries for the rage for high prices is over and it is well known that those persons who have been in the habit of giving concerts, and paying enormous sums to the vocal performers have resolved this year not only to restrict the number of such music parties but to reduce very considerably the terms of those who they accept of them. This is just as it should be, and I am heartily glad to find that these views on this subject are obtaining.

21st. Madame Maltese made her appearance this evening. Pit tolerably filled, but boxes the reverse, and much of the company in them of rather an inferior cast.

22nd. The papers divided in their opinions of Maltese, the previous one interesting evident disappointment. As usual the most laughable blunders are supplemented by more than one of them in their examples of musical criticism.

23rd. The Committee of Professors, i.e. the vocal principals of the Opera orchestra, have an unfavourable night for their concert, being on the Easter week when everybody rather is or is thought to be out of town. Some of the public press have expressed surprise at the absence of Thalberg from that performance. The fact is that he is one of the band at the King's Theatre and the party had determined to accept assistance from no one engaged on that establishment. Mr. Benedict and it ought to be publicly known generously declined any remuneration for his assistance on this occasion.

24th. M. Vandenhoven a pupil of Herold, and a musician of great reputation in his native country has arrived on a visit to this country. He comes recently as a traveller and amateur to see and be seen in town and fashionable. It will however, be a remarkable instance of regret should not one of his orchestral compositions be performed here during his stay, and where have we have the advantage of his superintendence. Another arrival in London at the same M. Meyerbeer (Baron Meyerbeer-von Beer) one of the rich bankers of Berlin and I believe grandson of the celebrated Jew philanthropist and merchant Beer. He is one of the finest pianoforte players in Europe and though a very young man is supposed to be the latest representative with many that most predecessors of the art. Meyerbeer has as expected has he has no where performed a treat to England that he cannot be remunerated as he actually serves. The two last are sometimes only the independence of their fortunes rendering it unnecessary for them to pursue the art with any view to profit. To these we have added M. Prume the favourite violinist of the Royal Household who is come to pass the Spring season in this country and proposes to read some musical lectures—one course for amateurs, and another for a professional class.

27th. The drama's critic in *The Times*, after some very just strictures on Madame Maltese's acting says "as the pupil of her father she has adopted his style which was found on the extreme one that can be unquestionably the most merited of admiration, where a natural *facility of power*. I do not understand that phrase a facility of natural execution and a great and natural of the voice and having a continued register. I mean that we are to learn, not only that the sound is of ranging or to be generally preferred—a fact deeply to be regret—but that the criterion of that which is meant to be entertained. In my last review, what have been the effects of a system on the talents of what a very great master from the middle of the fifteenth century to the present moment for the grand the only true lyrical manner of singing—that adopted by Mrs. Sheridan, Mrs. Bates, Mara, Lemaire, Banti, Catalani, and Pasta—is diametrically opposed to the style of Garcia, the father of Malibran alluded to, which was contrary to the interest and of the worst school that could possibly have been named as a model.

The Antient Concerts.

FOURTH CONCERT

Under the Direction of the Earl of Darnley for the Earl of Derby.
Wednesday, March 25th, 1829.

Act I.

Overture.	(Occasional.)	Handel.
Quartetto. Three years	(Florian.)	Mozart.
Recit. Behold the nations } Chorus. O God }	(Deborah.)	Handel.
Recit. acc. Ha, where the sun } Song. Hark the horn sounds }	(Il Penseroso.)	Handel.
Concerto 5th.	(Grand.)	Handel.
Aria and Chorus. Venga a me.		Graziani.
Recit. acc. Now night. } Chorus. Break his bands } Recit. acc. Hark! hark! } Song. Revenge! Revenge! }	(After Penn.)	Handel.
Recit. acc. But bright Cecilia } Solo and Cho. As from the }	(Dryden's Ode.)	Handel.

Act II.

Symphony 1st		Mozart.
Recitative. Come si piano.	(La Clemenza di Tito.)	Mozart.
Glee. Come fair Rose		Paxton.
Recitative. Qual novella		Mercadante.
Quartet. Nay unto God } Chorus. Let about }		Cimarosa.
Minuetto	(From Concerto 6th, Crossed.)	Mozart.
Glee. Though the last glimpse	(Irish Melody.)	
Recit. acc. Idolater oh to scorn } Aria. Mercies }		Cimarosa.
Grand Chorus. Gloria in excelsis.		Pergolesi.

The Earl of Darnley's continued devotion produces, we foresee to say nothing that is new and not much that is interesting. Miss Stephens's exquisite voice must ever stamp her a favourite with those who look to voice only; but there are those who consider feeling and expression and speaking as equally indispensable requisites in fine singing, and many there were in the concert room this night who would have listened with far greater delight to the soothing sweetness of Handel, could they but have heard the no less delightful words of Milton. But Miss Stephens retains her musical applause, and her consciousness is quite at rest on the subject.

We never heard Miss Wilkinson more energetic than in "Venga a me." Here was no thin voice now dreading she executed the song very highly to our satisfaction, and was well supported by the chorists. Phillips was absolutely great in "Revenge!" In the slow movement he was peculiarly impressive, and gave to every winning turn of the strain all the pathos it was capable of receiving. We congratulate him upon his decided improvement, and the increased strength of his voice.

Miss Stephens's solo from Dryden's Ode was, as usual a fine and clear display of vocal power. As to the trumpet of Mr Harper it is beyond all praise, there never yet was, and never will be again, we very believe, so perfect a performer on the instrument. The magnificent chorus which followed, concluded the act well.

Of the second act, the best that can be said of it is, that had it contained nothing more than the delightful symphony and duet with which it opened, we should have been fully satisfied. Both were admirably performed, and Miss Wilkinson again greatly distinguished herself. She evidently took pains to do her best; for what?—She was singing some of Mozart's richest music with Madame Caradori Allan.

We do not like to pass over Dr. Croft's sublime anthem without some notice. It was, as usual, very finely performed; indeed it is more as constantly done every season, that we hardly think the chorus singers could sing their parts wrong if they were to try. We regret to say that we were deprived of the pleasure of hearing Madame Caradori's last song: we really had not resolution to undergo the previous torture of the Irish melody!

FIFTH CONCERT

Under the Direction of the Earl of Darnley, April 1st, 1829.

Act I.

Overture	(Iphigenia.)	Gluck.
Glee. Dearest! don't weep		Wesley.
Song. Lesbian sighing isle.		Generali.
Chorus. Ave Prosperidad } Quartet. Benedictus }	(Requiem.)	Mozart.
Recit. He sigh'd not. } Song. But thou shalt not leave } Chorus. Lift up your heads. }	(Messiah.)	Handel.
Concerto 10th		Corelli.
Scena from Acis and Galatea.		Handel.

Act II.

Overture	(Anacreon.)	Mozart.
Duet. While o'er our }	(Joseph.)	Mehul.
Recit acc. Trumpets } Aria. Thanks unceasing. }	(Rinaldo e Armida.)	Cimarosa.
Glee and Chorus. O happy fair		Bishop.
Concerto 4th	(From the Press.)	Mayseder.
Selection from Saul.		Handel.

Worse and worse, and the most vexatious and disappointing circumstance is, that the selection, as it originally stood at the rehearsal, was rendered interesting by the fine scenes of the Passions from Solomon which we have not heard for a long time: a very fine recitative and song from Saul, and the delicious march, &c. from Il Flauto Magico. These, as our readers will perceive, were all omitted in the night's performance, leaving only the five hundred and fiftieth time told tale!

Gluck's sublime overture was well performed, and of Weber's fine glee, the last movement only could be effective. There followed the eternal "Gratias agimus," then the "Ave Prosperidad," from Mozart's Requiem, which had it ushered in the "Hermitage" instead of the "Benedictus," which has been repeated over and over again, would have been a redeeming movement. Then came the scena from the Messiah and the old selection from Acis and Galatea, of which we can only speak in general terms. It was extremely well sustained by all parties concerned, and Miss Stephens in particular, gave us her beautiful song "Heart thou soul," with a feeling and tenderness she does not always evince. The tenor of Acis is much too high, and consequently trying, to poor Vaughan, and to night he was labouring evidently under a cold. Phillips's Polyphemus admirable as usual.

Of the second act little remains for us to say, we have not, it is true, often heard the pretty duet from Handel's Joseph, but then we can only call it a pretty duet, and it could not but be prettily warbled by Miss Stephens and Miss Wilkinson. Madame Caradori's last song "Ombra adorata" better, but we will not complain when she is so generously praise-worthy. We have too high a respect for the manners of the venerable assembly, and ingenious composer of Shakespeare's Lapidaries, to pass otherwise than a favourable comment both on the performance and performers of it this evening. When we say otherwise, we allude, of course to that feeling of disappointment which we must always experience when we see elegant compositions in themselves shorn of their original simplicity by *transformation* and *transplantation*. The present is undoubtedly one of the most airy and original of Haydn's

productions, and we have repeatedly heard it with unabated pleasure, and moreover have never been better pleased with it, than when sung by three voices only, to the simple piano-forte accompaniment.

Happy should we have been to bestow some critical remarks upon the fine recitative "Wretch that I am," and the incantation following it, "Infernal spirits," but we must submit, like Puff in the Critic, to the "cutting out," with this only difference, that, in the present instance, it was the act and deed of the noble Director, not the "performers." We have nothing new to remark upon the rest of the selection from Saul, everything went off as it has gone off a hundred times before.

SIXTH CONCERT

Under the Direction of the Earl of Cawdor, Wednesday, April 4th, 1838.

ACT I.

Introduction and Chorus. Te Deum. Quartet and Chorus. Te gloriosus.		Gaetz
Song. Od grand' ombra.		De Majo.
German Hymn.		
Glee. "Tis the last rose of summer	(Irish Melody.)	
Song. Gli rassomar d' intorno.	(Allegri.)	Handel.
Chorus. Avert these omens.	(Semele.)	Handel.
Recit. acc. Ye sacred priests. Song. Farewell, ye limpid.	(Jephthah.)	Handel.
Concerto 11th.		Corelli.
Duet. Fair Aurora.	(Artaxerxes.)	Dr. Arne.
Song. Confusa abbandonata.		Bach.
Recit. 'Tis well. March, Air, and Chor. Glory to God.	(Joshua.)	Handel.

ACT II.

Overture.	(Henry Fourth.)	Martini.
Recit. acc. Spera—Sorridea. Song. Che farò.	(Orfeo.)	Gluck.
Chorus. Fix'd with composed.	(Alex. Balus.)	Handel.
Glee. Chi non d'inique stelle.		Reinagle, Mozart
Symphony		
Recit. But who is he. Song. Awful, pleasing Being!	(Joshua.)	Handel.
Duetto. Ne' giorni tuoi felici.	(Ottaviano.)	Paisiello.
Double Cho. From the coast.	(Solomon.)	Handel.

Vaughan sung "Odi grand' ombra"* charmingly, and most admirably was he accompanied by the veteran Macintosh on the bassoon. We rejoice to observe no falling off, either of strength or sweetness, in this fine performer.—The song altogether was a great treat, but then the "German Hymn," so *tastefully* and *judiciously* followed up by the "Irish melody," was almost too overpowering! We were really sated with delight! Mr Phillips did justice, upon the whole, to the air from Handel's opera, but we wish he had paid more attention to our former remarks upon straining the upper tones of his voice: he must shake a little, or he will contract a habit of coarseness, not to say vulgarity, which he may find it difficult afterwards to subdue. We were inclined to smile a little at "Avert these omens" at the present *critical* period. The noble Director, we suspect, votes it the *necessity* on the Catholic relief bill!—"Ye sacred Priests" and "Fair Aurora," Oh! rich and charming novelties!—"Confusa abbandonata," too—but Madame Caradori warbled it well, so we must not complain. The magnificent chorus from Joshua would be still more effective if the repetitions in the tenor solo upon the word "glory" were curtailed. We are sure our friend Vaughan will thank us for the suggestion, and we hope the able conductor will take it into his consideration.

* This air we suspect to be the composition of Paisiello, not De Majo.

We hail the return of Madame Camporese to these concerts; she sang with her usual animation and power the old favourite, "Che farò"—when we hear her again, we shall hope for something new. If Bononcini's pretty round for three voices *must* be turned into a glee for four, we do trust that it will not be *doled* out to us in future so *monstrously*, the Dead March in Saul was a downright horapipe to it this evening, and hardly could we be roused from the lethargy in which it plunged us, even by Mozart's all-animating strain! The Symphony was admirably performed; the second movement in particular. Miss Wilkinson wants power and animation for 'Awful, pleasing Being." It is an exceedingly difficult song to give due effect to, and we really do not know a female vocalist of the present day who *could* do it justice. We remember, when very young, hearing it sung by the late Mrs. Bates, who was indeed fully equal to the performance: she seemed to see the angel's gradual approach in every bar of the song!

The duetto between Madame Camporese and Madame Caradori Allan was charmingly sustained throughout; their voices blended beautifully together, though now and then, we regretted the nicety of our *ear*. As a composition, "Ne' giorni tuoi felici" is not very powerful; in tenderness and elegance of expression Paisiello is scarcely ever deficient, but he wants force and variety: there is too great a sameness in all his music; and though he always pleases, he rarely surprises.

The Corner Chorus—a very judicious close.

The Philharmonic Concerts.

FOURTH CONCERT, Monday, April 6, 1838.

ACT I.

Sinfonia in A	Beethoven.
Duetto, "Ai nodi di quel metallo," Sig. Donzelli and Sig. De Begnis (*Il Barbiere di Seviglia*)	Rossini.
Concerto Corno, Sig. Puzzi	Belleni.
Scena, Madlle Bloch, "Salve alma"	Pacini.
Overture, *Pietro von Abano*	Bruni.

ACT II.

Sinfonia in C	Mozart.
Aria, Signor Donzelli, "Il mio tesoro" (*Il Don Giovanni*)	Mozart.
Quartetto, two Violins, Viola, and Violoncello, Messrs. Spagnoletti, Watts, Moralt, and Lindley	Beethoven
Terzetto, "Quei sembianti." Madlle. Bloch, Sig. Donzelli, and Sig. De Begnis (*L'Inganno Felice*)	Rossini.
Overture *Ludoska*	Cherubini.

Leader, M. Weiretti.—Conductor, Mr. Attwood.

The symphony in A is, we hardly need remind our readers, that of which we published the lovely movement in a minor in our first volume, and we have often subsequently spoken of the whole. We shall certainly never become reconciled to either the first or last movements of this, both being full of asperities, and almost unbearably tumultuous. But it tries the skill of a band, which now did it every possible justice. Mozart's is that sometimes distinguished by the name of *Jupiter*. We have already exhausted language in the praise of this glorious masterpiece, which, though known to us by heart, always seems fresh, and never appears long enough.

The overture to *Pietro von Abano* is a study. To those who will attentively listen to it about three times, its beauties, which are many, will be unfolded. It is written in a most masterly manner: but, what is more essential, the ingenuity of its contrivances is attended by a commensurate effect. Cherubini's overture to *Lodoiska*

is a very highly finished picture we could not, however, dilate on its merits, having more than once had occasion to mention it.

Pixis's concerto was perfection itself as to execution, but the monotony of key in all the three movements, and the want of harmonic variety, rendered it tedious, though it was not in fact very long. The quartet is the first of op. 18, in F, a delicate composition and most elegantly performed but the last movement is infinitely too long for any concert, especially a public one, and should always be abridged, if not omitted altogether.

The vocal part of the evening was more successful than usual, though presenting as it too commonly here, what had been given over and over again before. The duet met with vast applause, and in truth deserved much, though De Begnis was rather too comic for the grandeur of music, who thought that too much buffoonery was introduced into his part. Donzelli's voice sounded quite splendidly in it, and his aim from *Don Giovanni* perchance an encore that was too general and loud to be resisted. Mathie Hianz sang the scena of Portia in a very superior manner Her voice is sufficiently extensive, its quality not bad, her intonation pure, and her style though rather too ornamental, is of a good school. The recital *Quel sembiante* went off exceedingly well, and gave much pleasure It is the only thing in the operetta that can be listened to with patience.

This was a particularly fine concert, the vigour and firmness of Weichsel's leading were too remarkable not to be very generally noticed.

ROYAL ACADEMY OF MUSIC.

The pupils of this establishment performed their first concert for the present season on Friday, April 3rd, at the Hanover Square Rooms.

The following is the selection made for the occasion.

Part I

Symphony No. 6) Haydn.
" Recitative " Messrs Dyer and Williams,
Messrs. Rayner and A. Payne (Sposa) Mozart
Song " Ye verdant clad," Miss Rittenmeyer. (Creation,) Haydn
Adagio and Rondo, Pianoforte, T. H. Wynn.
(Pupil of Mr. Potter. Concerto in E.) Mendelssohn.
" Kyrie, and " Gloria. Mass, No. 7) Mozart

Part II.

Overture. (Oberon, C. M. von Weber.
Terzetto, " Oh night," Messrs Sawyer, Bennett, and
Williams (Il Flauto Magico.) Mozart.
(Mr Bennett Introducing.)
Song. The Last Man. Mr F. Bennett Calcott
Concerto, Violin, (A. Battison, pupil of Mr. F. Cramer) Mayseder.
Terzetto. " Oh happy hereafter," Miss Rittenmeyer,
Messrs. A. Bennett and F. Bennett. (Le Gazze Ladre.) Rossini
Finale " Chasse en cavalier." Beethoven

The young Blagrove led the concert with great steadiness and spirit, and the instrumental pieces were executed in a very respectable manner Young Mudie showed considerable powers of execution, though we wish he had a little more feeling Sloper's concerto was very creditable to the Institution W Calcott's fine song, ' The last man," showed F. Bennett's voice to advantage He will we trust, acquire a little more animation as he gains in experience and confidence. The other vocal pieces went off rather heavily. The room was exceedingly well filled, both as to members and company.

THE CONCERT OF A COMMITTEE OF PROFESSORS.

Ten leading members from the orchestra of the King's Theatre, determined to show their strength, got up this concert, and proved to demonstration, that in parting from them, the manager lost a body of performers not to be matched in England certainly and not to be equalled, as a whole, in Europe, we entirely believe. The subjoined needs very little comment As far as the instrumental part went, it was perfect; some two or three of the vocal pieces were not equal to the former, which, of course, constituted the main strength of the evening

Act I.

Pastoral Symphony Beethoven.
Aria, Madame Caradori, " Parto ma ti" Clarinet Obbligato, Mr Willman (La Clemenza di Tito) Mozart.
Duetto Sig. De Begnis and Mr Phillips, " O, an half one." (Il Turco in Italia) Rossini.
Aria, Mademoiselle Blasis, " Luogh dal core." Paccini.
Pastorale, Piano Forte, Mrs Anderson Hiles.
Song Miss Pearson, " Love in the rain." Horn.
Scena, Mr. Braham. " The Battle of the Angels." Meyerbeer.
Concerto, Flute, Mr Nicholson Nicholson.

Act II

Overture (Festa con Allarme) Kreutzer.
Aria, Madame Caradori, " Di piacer " (La Gazza Ladra) Rossini.
Aria, Mr Phillips, " Qui vilipeso non s'arrende." (Zauberflöte) Mozart.
Duet, Mr Braham and Mr. H. Phillips, " As I saw her Clare." Horn.
Aria, Madame Caradori, " Alma invitta." Rossini.
Concertante, Violin and Violoncello, Mr Watmough and Mr Lindley Lindley.
Terzetto, Madame Caradori, Mr Braham, and Mr. H. Phillips, " Quel sembiante." (Il Fazzoletto Falso) Rossini
Overture (Master of the Sprites) Weber.

Leader, Mr F Cramer. Conductor, Sir George Smart

The room was respectably but not very fully attended. The Wednesday in Easter week, the only day it appears that could be had for the purpose, is notoriously unfavourable to any public assembly of the kind. The next concert of the same party, which we trust will not be delayed till too late a period in the season, will, we have no doubt, collect a larger company But let the individuals announce themselves more distinctly Very few knew what was meant by "a Committee" &c. The public have been so often cheated by Committees to manage masquerades, &c. that they are become suspicious.

THE CONCERT AT GUILDHALL.

On Thursday the 2nd of April, this concert, for the benefit of the Italian and Spanish refugees, was attended by nearly two thousand persons,—and as the principal performers granted their services gratuitously, the net proceeds must have been large indeed The band consisted of that of the Philharmonic the wind instruments being doubled by those of Covent Garden Theatre It was led by F Cramer, and Sir G Smart conducted. Not having room to enter into particulars, we can only say that the whole went off in a most perfect manner, and the pieces bestowed on it from all quarters are loud and unanimous Madame Caradori on this occasion appeared for the first time since her arrival from Italy whether she had retired, it was supposed, from the musical profession. That the public rejoice at her resuming her station in our concerts was apparent from the reception she met with now; she was greeted by three distinct and very warm rounds

of applause, in which all present joined, even the ladies. Her voice, rich and musical, is just what it was said to be, and as to personal appearance, she appears quite unaltered. We can only add the programme of the concert, which also includes the names of the performers.

PART I.

Chorus of Priests in the Coronation Anthem—"The King shall rejoice"	Handel.
Recit. Mr. C. Taylor—"The Fall of Zion"	Deborah.
Air. Mrs. W. Knyvett. "Lord to thee" (Theodora)	Handel.
Grand Chorus—"Hallelujah to the Father" *The Mount of Olives*	Beethoven.
Air. Mr. Phillips—"Honour and fame" (Joshua)	Handel.
Recit. and Air. Miss Hawes—"Let golden Hope" (Semiramide)	Handel.
Chorus—"Ne moveatis Mercedem" (Requiem)	Mozart.
Quartett. Mrs. W. Knyvett, Messrs. W. Knyvett, Hobbs, and J. Taylor. Recitative	
Recit.—Mr. Benjamin—"The Battle of the Angels"	Bishop.
Air.—Mrs. W. Knyvett. "What though I trace" (Solomon)	Handel.
Trio.—Mrs. W. Knyvett, Mr. W. Knyvett, and Hobbs. "The Lord is a jealous God, Zion" and Chorus—"Thy way, oh God, is holy" introduced by Mr. Goodbrand to the Overture of "Judah"	Haydn.
Recit. and Air.—Miss Paton—"From mighty kings" (Judas Mac-	Handel.
Grand Chorus Chorus—"From the censer" (Solomon	Handel.

PART II.

Grand Overture to "Euryanthe"	C. M. von Weber.
Glee.—Mrs. W. Knyvett, Messrs. W. Knyvett, Benjamin, and Sharpe—"See the Lilies in bloom"	Reeves, Mus. B.
Aria.—Madame Caradori Allan—"I seem a bird restrain'd" *Didone Abbandonata*	Paer.
Aria.—Signor Donzelli—"Ah! per sempre" (Otello)	Rossini.
Aria.—Madame Pasta—"Dove *La Donna del Lago*"	Rossini.
Spanish National Air.—Mr. Braham—(Written expressly for the occasion)	Arranged by Braham.
Aria.—Mozart's composition—"Parto, ma ti lascio mio" (*La Clemenza di Tito*)	Mozart.
Clarinet Obligato—Mr. Williams.	
Terzetto.—Madame Caradori Allan, Madame Pasta, and Signor Donzelli—"Ah perdona al primo affetto" (*Ricciardo e Zoraide*)	Rossini.
Aria.—Mademoiselle Lascelles—"Sul Margine" (Semiramide)	Rossini.
Duetto.—Madame Caradori Allan and Madame Pasta—"Ti rivedo, ancor mi balza" (*Il Turco*)	Rossini.
Finale.—Grand Chorus—"Chorus! Chorus! Chorus!" (*Zauberflöte*)	Mozart.

Foreign Musical Report.

VIENNA.

Kärnthnerthor Theater.—Madame Pasta is arrived here from Milan, and has entered into terms with the Count von Lutzenberg, director of this theatre, for a series of representations, of which she is to receive the moiety. The first of these soirées, for representations it could hardly be called, took place on the 24th of February. The fact is, that, at the moment of her arrival here, a sufficient number of Italian singers could not be found to get up an entire piece, and she could give only a series of dramatic scenes. The first was that of *Tancredi*, with the *In lunta patria*, after which the singer appeared in the costume of Romeo, and sang the principal scene of the second act of *Romeo e Giulietta*. Then a duett having fortunately been found, and nothing more being wanting but a chorus, the third act of the same opera was given entire, with full scenery and decorations. The whole audience was electrified by the deep feeling which she threw into this scene, and the impassioned manner in which she sang the admirable air *Ombra adorata*. The receipts of the evening exceeded 4000 florins, the prices of admission to every part of the house having been raised. Arrangements are to be made for giving, on the successive evenings, acts, or portions of acts, of the *Otello*, *Semiramide*, *Medea*, *La Rosa bianca e la Rosa rossa*, *Zelmira*, &c.

Josephstadt Theater.—A pleasing drama, in two acts, has appeared here with music by Rosee. The subject, entitled *Yelva der Russische Wasse*, (Yelva, the Russian Orpheus), is from the French of Scribe, the Lopez de Vega of modern France, and does honour to his talent. As a musical composition it abounds with spirited and characteristic melodies, and the accompaniments throughout are full of expression and effect. It is one of M. Rosee's best productions, and likely to remain a favourite.

BERLIN.

Königstadt Theater.—Auber's *Maurite de Portici* increases in public favour. The effective manner in which this opera has been brought out does great honour to Spontini's direction. The acting of Madame Devargus-Lessers, in the part of the Dumb Girl, and the performance of M. Bader as Masaniello, are deserving of every praise. The introduction of the delightful and animated melodies of the Neapolitans, and the splendid scenery, particularly of the eruption of Vesuvius, are of a nature that cannot fail to ensure the applause of the multitude.

Königstädt Theater.—Mozart's early opera, *Belmonte und Constanze* [or *L'Enlèvement du Serail*] has been revived here and gave universal satisfaction. There is a freshness about several of the melodies which is truly enchanting. The Mad'lle v. Schubert performed the part of Blondchen, and by her lively acting as well as chaste singing, and marked respect for the great master whose work she was executing, added, if possible, to her former reputation.

Another revival has been *Das Fischermädchen* (The Fisherman's daughter), the poetry by the celebrated Theodore Korner, the music by J. P. Schmidt. Several of the numbers of this opera are of the most pleasing kind, and some of the concerted pieces bespeak the hand of a master. M. Bader and Mlle. Schubert were very effective in the principal parts.

The celebrated Spohr is just arrived here for the purpose of superintending in person the production of his last grand opera, *Faust von Athens*, of which great expectations are formed.

DRESDEN.

Reissiger's new opera, *Libella*, after triumphing over the first spirit of opposition, has obtained the success to which its merits entitle it. The subject and general contexture of the work bear considerable resemblance to the romantic cast of *Oberon*. The music is rich in melody and dramatic expression, and the accompaniments are of a very superior and masterly kind. If we may believe all that is said, M. Reissiger appears destined to form a new epoch in the present degenerated state of German dramatic music.

MUNICH.

The new season commenced with Chelard's *Macbeth*, which appears to have lost no part of the interest it excited when originally produced. Nor is this to be wondered at, when we take into account the great traits of expression by which this composition is marked throughout, the powerful character of the airs, and the highly dramatic nature of the recitative and accompaniments. While the latter are free from that affectation, and mystic but vague and incomprehensible character, which is so conspicuous in the *Freyschütz*, and several other modern compositions, not al-

[illegible] [illegible] [illegible] [

[illegible] of the last piece. La Pisseur will not be seen at the Italiens as had called upon to [illegible] appearance. The composer who knows the effect of music in the Fry dans, and is not acquainted with the appearance of the new theatre, can [illegible] to an estimate a direction of [illegible] the effect of [illegible] upon the former before transferring it to the [illegible] of a concert-room.

The Italian Opera [illegible] have [illegible] which [illegible] M. Bottesini's arrangement of La Sonnambula, Pacini's Saffo, Donizetti's Lucrezia Borgia, Mercadante's Il Giuramento, Verdi's Ernani and Il Trovatore, Rossini's Semiramide, Meyerbeer's Gli Ugonotti and Il Crociato, Bellini's Norma, Il Pirata, and Il Barbiere.

The Drama.

Royal Theatre.

A Drama under the name of Gianetta was produced at this theatre on the 16th of March, and we have to have spoken. La Maestra di Piano was also written by which was [illegible] the [illegible] [illegible] [illegible]

MEMOIR OF HENRY CAREY

[Collected from Duyckinck's Cyclopaedia of American Literature, Griswold's Poets and other Authorities]

[illegible] [illegible] [illegible] [

what grounds, that the Ivanoffs, and several other members of this opera, are assisted Napoleons are introduced by the composer on his own. As Editor of the *Monde de Paris* I feel called upon to correct the misstatement of this nonsense and to declare that all the motives of these airs are of M. Auber's own composition. In support of our assertion I would address the producers of these airs, who is ready to attest, if necessary, that the airs of *Le Maçon* are not known by him as Italian melodies. As for the rest, for the sense of the foregoing remarks is but an additional and gratuitous reflection on M. Auber's productions, I am to prove that he has dispensed with much of astonishing the extent to which the genius of his genius has many even predecessors have been led to consider the composer his rival. There is a report which Rossini has been frequently heard to recognise as having a distinguishing feature in the *Monde de Paris*, and which we are in no justly able to appreciate as the author of the *Donna del Lago*.

"I am, &c. &c. &c.

"E. Pinnerman."

The rehearsals of Bochsa's new opera, *Les deux Nuits*, go on full activity, and its appearance is expected with impatience. It has been delayed by Pasdeloup's indisposition, but in order to prevent any further disappointment, the part is to be given by a young singer of talent, M. Meriem-Clerc.

Rev. Mr. LISTON'S ECHARMONIC ORGAN.*

[Continued from p. 103.]

Mr. G. H. now brings forward his own theory, and at the first glance of the table of the sounds, which he evidently assumes to make the diagram more perfect, I cannot help expressing some surprise that he should have objected to any given sound as disturbing the established order of the scale when his own scheme destroys no less than four of the established intervals, certainly not the least important: the major third perfect fourth, major seventh and even the tonic itself. But this is merely an explanation of terms, and as all the notes go nothing the question whether his system be good or bad. That must be determined by the effects.

That on which the whole hinges is the introduction of a new sound derived from prime notes. The major seventh belonging to the dominant chord, for example, is of the ratio represented by the exponent fraction $\frac{15}{8}$, and consequently the semitone by which it requires an augmented third to the tonic by $\frac{15}{16}$. Thus for such a dominant semitone, a ratio to which it certainly is not entitled by the received nomenclature. But there is no use in disputing about words.

This is not the first time that ratios of intervals derived from other primes than those from which the diatonic scale, or the ordinary temperament, is derived, has engaged my attention; and I will begin my observations by a quotation from my Essay on *Perfect Intonation*. Note 2. "If a musical string be divided by a right angle at the diagonal, we do not naturally to stop at the next proportions of the following continuation of progression: 1, 2, $\frac{3}{2}$, $\frac{4}{3}$, $\frac{5}{4}$, $\frac{6}{5}$, $\frac{7}{6}$, $\frac{8}{7}$, &c. where produced by the new half parts, triple and the string sounds. But if it be so divided by a right touch in any other proportions but those in the above series, a relation is created, the relations of one and not corresponding with those of the other. Now as these ratios are composed of the primes 1, 2, 3, 5, 7, except those $\frac{7}{6}$, $\frac{7}{5}$, &c. I am convinced therefore that these are produced and by nature as primes of musical ratios, as well as the others; and that as the scale of nature the ratios 4 brought within the octave. But as I am the more anxious, on this subject, to have the following observations by Dr. Smith (*Harmonics*, p. 19.) "It is to be regretted why we more primes than 1, 2, 3, 5, are admitted into musical ratios, and reasons as that consequences whose relations are in ratios whose terms exceed 7." I. 13. &c. ratios perfect, would be less simple and harmonious than those whose terms involve the lower primes only. Another reason is that the perfect fifth and other intervals resulting from the number 7 make the scheme of a system with perfect thirds, and other intervals resulting from the number 5 as such intervals as most true." II. 13. &c. would make other schemes with both these kinds of intervals. He should rather have said, that as those be primes 1, 2, 3, 5, are obtained perfect fifths, perfect thirds major and minor; in short every interval that may be formed by the elementary tone major and minor, semitones, &c. from the primes 7, 11, 13, &c. should have other intervals totally different from perfect fifths and thirds, inconsistent with them, and composed of elements of quite other proportions. These proportions I am now about to examine by an examination of Mr. G. H.'s dominant chord and others which result from that note.

The easiest, and best way and method to demonstrate, of computing intervals is by counting the degrees of the diatonic scale which they contain. But this method will not avail us here, because a new element of calculation which that scale does not contain. When engaged a string my theory I represented a set of numerical numbers, or logarithms of the ratios, the addition and subtraction of which determine answer to the multiplication and division of the ratios. The common logarithms would answer the same purpose. But the required logarithm answering to the ratio of the octave 2 : 1 being .3010, I preferred calling the measure of the octave 1000 &c. so that those numbers where the proportions of the intervals to each other as the scale of the ratios. As these values they be needed in terms of most readers, I give a table on the next page.

To illustrate the use of these numbers we will give an example or two. The perfect fifth consists of major third and minor third. Add the measures of these intervals, and the sum is the measure of the fifth: or add the measure of the major tone and minor tone and semitone, the sum is the measure of the fifth; subtract the measure of greater tone from that of the fifth, the remainder is the measure of the fourth. Add the measure of the fourth to that of the fifth, the sum is the measure of the octave, &c. &c.

G G

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* The reader is requested to correct the following typographical errors in the first part of this paper. See p. 103. Page Line

Page	Line	
103	1	19 from the bottom, for as the note, read as the note
104	1	21 for [illegible] read as and as
105	2	16 from bottom, for note fourth, read note fourth.
106	1	14 for [illegible] read [illegible]
107	2	14 from bottom, for [illegible] read [illegible]
108	1	9 for [illegible] read [illegible]
109	2	In the two musical examples the last note in the bass is a note
110	1	6 from bottom, for [illegible] read [illegible]
111	2	10 for [illegible] read [illegible]

TABLE OF PERFECT MUSICAL INTERVALS, AS GIVEN BY THE Σ HARMONIC ORGAN

	Names of Intervals	Degrees of Diatonic Scale.	Ratios.		Measures.
C — C	Unison	1 T 2 T 2½	1	1	0
C — E	Major seventh	1 T 2 T 1½	15	8	0.906899
C — E♭	Acute minor seventh	1 T 1½ T	9	5	0.847000
C — B♭	Minor seventh	1 T 1 T 2½	16	9	0.996090
C — A♯	Redundant sixth	1 T 2½	225	128	0.917508
B — A♭	Diminished seventh	1 T 1½ T 1½	128	75	0.1.1410
C — A	Acute major sixth	1 T 1½ T	27	16	0.704955
C — A	Major sixth	1 T 1½ T 1	5	3	0.778151
C — A♭	Minor sixth	1 T 1½ T 2½	8	5	0.874032
C — G♯	Redundant fifth	1 T 2½	25	16	0.963506
C — G	Perfect, or major fifth	1 T 1½ T	3	2	0.960235
C — G♭	Lower fifth	1 T 1½ T 2½	64	45	0.1.1.1.1
C — F♯	Major fourth	1 T 1½	45	32	0.894427
C — F	Minor or perfect fourth	1 T 1½ T	4	3	0.862056
C — E	Major third	1 T 1½	5	4	0.837172
C — E♭	Minor third	1 T 1½	6	5	0.826343
C — E♭	Grave major third	1 1½ T	32	27	0.844153
C — D♯	Redundant second	1 T 1½ less 2½	75	64	0.809180
A♯ — C	Diminished third	1½	256	225	0.1.1.1.1

be a movement at distance interval—a will beautifully be discovered enough in all movements. But at this we shall not there immediately on considering the chord of redundant sixth.

I have in my former letter noticed the good effects of the chord of redundant sixth as given on my organ. It is indeed, one of the most beautiful and rich combinations imaginable and its resolution through the fourth and sixth on a dominant chord is perhaps the most delightful progression on the whole range of harmony. How does it appear on the new system. As the other parts are to remain by the new movement on octave, the redundant sixth itself is altered from that which is so excellent by $\frac{1}{5}$ th, comma, with what effect I presume not to say. But let us take an example, and see what of necessity takes place in its progression.

Suppose the original key to be a major and a return from the relative major by this progression. The first chord being a tonic ought to be perfect. But as must be only sharper than it by the new movement, as in the relative minor, only a and chord must be perfect as fifth to as. It must therefore decrease by the great comma from the first to the second. To this I shall not object. But what is it to be? perfect or minor major third? We shall examine both ways. First let it be perfect the great minor and the great minor of the relative major and of the great fourth of the key on the movement. Now we come to the chord of redundant sixth and the major third and fifth in the chord are good but what kind of an interval have we between as and g? a redundant second. It is $\frac{1}{5}$ comma sharper than redundant minor third so that if minor thirds were ought we would on the dominant chord, they have more than revenge. Still I have no right to say that the whole combination will not be good this must be matter for experiment. But now we come to the resolution, and here we have chord of fourth and sixth consisting of fourth two minor by $\frac{1}{5}$ comma, with two small by the same quantity fifth between c grave and e an octave too sharp and major third of the same description from d to the same e, a combination which on point of discordant effect must be altogether unique. The succeeding dominant chord is perfect—but how does it go to the tonic? it must go to grave c and of the bass take grave octave and allowing on the upper part as directed by $\frac{1}{5}$ th comma. We come at last to a close as the c below the original key. If then we would return to the original key, we must have but a one major third with perfect fifth as the chord of redundant sixth, and chord of fourth and sixth on c and were had the minor third with fifth again to the dominant, and lastly the key of the proper pitch but with chord consisting of minor third $\frac{1}{5}$ comma too small and consequently with minor third again from that third to the fifth so that if he would come to a close, must chord on the key note he must begin with making not only his major third, but also his fifth acute as the chord of redundant sixth, and thence passing through a succession fourth and sixth, resolve on a dominant chord with both third and fifth acute after which the concurrent tones will naturally be welcome.

I am glad now at a earlier series of observations (as seems to me) as the kind of dominant seventh which results from the resolution by the new system. But this I think sufficient. If Mr G H goes more with me in the experiments and observations which I have proposed, we shall come to a conclusion on which both parties must be agreed.

It appears to me that Mr G H does not do his own system justice by choosing as the extreme case of the new system. Let the dominant chord c e g, of perfect major third perfect fifth and the new seventh and I do not know that the effect of the whole combination will be bad. The chord of major third perfect fifth, and redundant sixth as most excellent as I have already stated and though its proper resolution by this will be to have been remembering yet a hearer very well be be imposed on a dominant chord. Now the new seventh is only $\frac{1}{5}$ comma flatter than the redundant sixth. The effect of the chord must be good and the resolution of the seventh on the new minor must prove for any thing I know better than that by the dominant seventh. But there be great where the major third of the dominant be proved by the resolution by redundant semitone. Now here is an experiment which seems great interest such it is to me. We shall take a chord of redundant sixth and by shading a little the mouth or open end of a pipe may gradually flatten it. If by doing so we find that we come to an interval which coalesces with the whole combination and then that the resolution of such dominant seventh is the best or better than that of the dominant seventh I shall freely allow that, in that respect my organ remains short of what may be performed on reeds or by the voice. But I shall not even then allow that it is more important on the whole than an ordinary well toned organ. But if on the other hand, we find that by flattening the redundant sixth by little and little the whole chord becomes more and more and its resolution more satisfactory there I shall be reconciled of what I am at present inclined to suspect that the effects ascribed to the seventh or harmonic of a pipe or string are really produced by a redundant sixth. For of this last it may be truly said that it is agreeable to the ear as to words entitled to the appellation of a consonance, and accompanied with major third, and perfect fifth, is most harmonious.

After I had written the above it occurred to me that I might try to make the experiment of the effects of my supposed a chords on the pipes here and after some considerations I devised the means of attaining a very near approximation to the new system. Of these means, and of the results which I obtained, I am now to give an account.

I first tuned with great care the chords of c e g, e g# g# perfect, taking such octaves as I thought I might require. Then to a I took a perfect major third, and to the last a perfect major third. Then I had the chord well known to me c e g a and the features of the chord satisfied me that the message had been right. Then to come at the new major seventh I took the following method. Before a I tuned a fifth, taking much pains to make it quite exact. Then having tempered one octave to each of the notes a c e I flattened the a very little, so as to have such a fifth as I make in tuning the pianoforte to equal temperament throughout—this is (if correctly taken) a $\frac{1}{5}$ comma flattened $\frac{1}{5}$ comma. Then, having

[illegible] as we do to make the fifth quite perfect, I agree [illegible] as before, and having taken four such steps (a minor 3rd, three tone steps) make [illegible] A minor. In passing we may remark how much [illegible] the minor 3rd to the major 3rd over the other, [illegible] the interval of the fourth, and having so [illegible] to the next fundamental, a major [illegible] does not [illegible] quite perfect. I mentioned that I had [illegible] movement the harmonics in the many [illegible] [illegible] would not be more than [illegible] [illegible] another mode of [illegible] [illegible] the most [illegible] [illegible] [illegible]

experienced organ-tuner nowhere exists. On the pianoforte, indeed, the fifths are made more nearly perfect, and the major thirds a great deal sharper than perfect, and by such temperament the wolf-notes are smaller: but it is well known that this temperament cannot be borne on the organ, because the sounds being held out, the effect of the major thirds becomes extremely disagreeable: though heavenly music in comparison of those resulting from his new scheme.

"The fact is undeniable, that the intervals if accurately taken, according to the ratios as given by the common theory, would not be tolerated in practice." Such is my adversary's assertion, to which I oppose the fact, ascertained by the best of all proof, attested by judges of unquestionable competency, the total effect of the intervals made perfect according to these ratios on my organ. From which I hold myself warranted to say that the nearer that an approach is made to intervals according to such ratios, the better is the harmony, and the best of all harmony is that in which they are perfectly attained.

Having written so long a letter respecting the system of one of my assailants, I shall dismiss that of Mr Hewitt with a shorter notice. He says that two intervals, the major third and the perfect fifth, are certainly improved in my organ, "while on the contrary the minor third, and every chromatic note, is, without exception, rendered far worse than upon any other fixed keyed instrument."

If the major third be made perfect, the remaining third to the interval of fifth is minor third. And if major third be tuned below the fifth, the remainder to the fundamental is minor third, and all the world knows that the chord is a perfect minor chord. But (if I understand Mr Hewitt) this is wrong: the minor third should be derived from the octave 19—that is c eb ought to be as 19 16—which produced a third 6 commas flatter: and he says, therefore, there is far worse—be it so in Mr Hewitt's theory: I am sure in effect it is far better. Is it not rather hard that Mr G. H. assails me for admitting a minor third flatter than the perfect one, in any combination, while Mr Hewitt is equally severe on me for not admitting one very like it into the chord of perfect fifth?

Again, after allowing that eb major third below c is sharper than c g major third to e he adds, "But what does this prove? Why what I have no doubt your correspondent G. H. and every one else will admit, that if the key of c and its keynote be introduced immediately after c, the note eb, the major third to the key note c, should be lower than the key note b♭, but this has no more to do with the ratios of these notes when they belong to the key of c than it has to do with the distance from letter to the moon."

Verum ajo, non Œdipus. I cannot unriddle this. I apprehend that eb belongs tonedinously to the key of c minor, and I suppose that one chief use of eg to the key of c, is to be leading note to the relative minor, and for those objects eb ought to be major third below octave c or minor sixth to the fundamental. And eg major third to e? These will make perfect chords, and I am not disposed to have false chords, whether they agree with imaginary theories respecting the primes of musical ratios or no. I cannot make out, from the scheme of his system which Mr Hewitt has given, whether in modulating from c to its relative minor, he derives the eg from the prime 17 or 19, or whether the dominant to a is to be its perfect fifth or the major third to c (for his a is to be 9 commas sharper than the perfect major with to c). But in all the cases the major third e eg will be very bad. His dominant seventh is that which we have already examined in the scheme of Mr G. H."

Thus I think it appears very clearly that however curious may be the fact that a string divided in the proportions of the arithmetical series, when lightly pressed will give a sound, nor divided in any other proportions, will refuse to sound, it furnishes no good foundation on which to build the ratios of musical intervals: and that intervals derived from the higher primes 7 11 13, &c., are totally unconsonant with the intervals of perfect thirds and fifths. Of the intervals, major tone, minor tone, and diatonic semitone, resulting from perfect thirds and fifths, many excellent chords are made up, and some very bad may be formed by means of them. The good are to be adopted and the bad rejected. In the use of good chords, many good progressions are found out, and some progressions (as consecutive fifths and octaves) have a bad effect. The good are to be used and the bad rejected. Thus is the only true foundation of musical science.

I remain, Sir, very respectfully,
your most obedient servant,
Haven Liston.

---

* From the measure of perfect minor third = 0.138343
Subtract measure of the ratio of the minor third 19 16 = 0.079973
Difference in decimals 0.058371
Very nearly 3 commas = 0.063010
Commas remaining = 0.004637
Add measure of perfect minor third = 0.138343
Makes the whole major third to e = 0.142980
Subtract perfect major third = 0.138343
Difference in excess 0.004637
Which is rather more than 1 ½ commas = 0.010070
But if a be made perfect fourth below e, the
From comma above major third 0.005433
Subtract the difference between the sixth and perfect six. = 0.004637
Leaves excess = 0.000796
Which is about ¼ comma = 0.001044
So that the major third is still considerably larger than major third, in the temperament of the piano-forte.

Major 3 13 10 the measure of the minor third = 0.176117
Subtract perfect major third 0.138343
Difference in excess = 0.037774
More than three commas = 0.033048
Or if a be perfect fourth below d
From the above comma 0.005433
Subtract the difference as above 0.004637
Leaves excess = 0.000796
Which is more than 2 ½ commas = 0.007309
That these are not "perfect chords" with the intervals used as primes is not "sufficient to induce to me" but certainly to evidence.
With regard to the prime 11
From the major sixth e a the minor third remained) 22 19 = 0.230726
Subtract chromatic semitone a b♭ 21 20 = 0.084306
Leaves as the minor sixth c b♭ 0.065580
Which is less than the perfect minor sixth by 0.044558
That is by more than 3 ½ commas = 0.063077

So that the chord of sixth (as the perfect chords) c e b♭ a consist of minor third 6 commas too flat, and of minor sixth 3 ½ too flat, including a fourth c b♭ a more than 9 commas too flat, a combination of false intervals which cannot have the least resemblance to music. The sharpening of a note at the interval of a hundred commas are changes into sounds, but they do not pretend to be music: and a chord might just as well be formed by hammering and hammering. But our ancient organ, ripping out of tune, was never found to produce such chords as result from the system of the two musicians.

C[illegible] VOL WEEKLY POSTILION'S WORLD.

POSTILION'S LIFE IN LONDON

(THE LIFE OF A [illegible] AS ASSISTANT.)

"Continued."

I was awoke the next hour of my pain and the shocking with all an earliest impulse upon the happy discovery which, with me opening hand, I had a moment over the remaining movement when my friend hastened into my apartment in her fur and cloak and time put into hurry to the gate. I was in great [illegible] and he [illegible] came in a hurry [illegible] of the great magnificence of the season. All the [illegible] of the town will be there. [illegible] great [illegible] said, that [illegible] Well, we must have a [illegible] the ball or some [illegible] I suppose. But let us take the night to see [illegible] where at Hanover we have the pleasure [illegible] to delay the [illegible] to dress all in readiness [illegible]

Before I had even time to make up my mind, I found myself in the vehicle and enveloped by the hands of my laughing friend in a domino and mask. The mask done all and [illegible] a few minutes more I was in the [illegible] of a crowd of [illegible] beings, who showed a [illegible] number of apparently [illegible] than they really were. I stood for some moments [illegible] upon the scene in a kind of [illegible] from this I was however soon aroused by the [illegible] attacks of some dancers, who [illegible] put me [illegible] without having a very [illegible] impression upon my [illegible] It was not long before I began to relish the atmosphere of thoughtless amusement, by which I was surrounded and gradually mingled in the [illegible] and [illegible] of the [illegible]

Beneath the mask one feels oneself under a different being. An evident proof how much in our intercourse with men we are the creatures of form. Every one thinks and speaks with a freedom to which he was a stranger before; he [illegible] was concealed by a piece of [illegible] paper. The [illegible] have now [illegible] for the first time to [illegible] the [illegible] and the [illegible] [illegible] an eager apprehension of [illegible] to [illegible] I was the [illegible] addresses she [illegible] in a [illegible] before [illegible] and [illegible] humble [illegible] [illegible] [illegible]

And should the great director think that still
The patient public have not had their fill
Of strong effects; what then? he has at hand
A thousand more he can at once command;
A pair of horses, or a dancing bear,
Or a young elephant train'd up with care;
These and a thousand other beasts may follow,
As many as the public hate can swallow;
For 'tis the golden maxim of the day
"Amuse the many, never mind what way."
Silence is all we dread—we ask no more
Than that the public talk the subject o'er;
That while their coffee lady-critics sip,
The singer's praise should hang upon their lip,
That dancer's skill—and that in rapturous strain
They strive our opera's many plot to explain.
A little mystery pleases—or not good
That things too readily be understood,
If people wish such puzzles to explain
Let them return and see the piece again.

He made his exit with a low bow, and immediately the GRAND ITALIAN OPERA made her appearance. She was a tall lanky figure, with features devoid of all character, and which, whether as Celadon, Paladin, or Harridan, was always one and the same. Indeed, the only characteristic trait of her features, was softness and effeminacy. She drew after her a thin train, the colour of which was, in fact, no colour at all, and which, as she moved along, glittered with a profusion of spangles. The whole of her dress was overloaded with paste ornaments and imitation stones, which served to attract the vulgar gaze. On her appearance, a noise is made in the orchestra, merely for the purpose of procuring silence. This in Italy is termed an overture. But hark! she begins to sing.

GRAND SCENA.

(*Recit.*) Oh Dio! addio! . .
(*Andante.*) Oh! non piangere, mio bene;
Ti lascio .. .. Idol mio!
addio!
(*Allegro.*) Gli si tremba mucore .
(*Cadenza parlante.*) Per lo morir mi vagliu ..
(*Più stretto.*) O felicità!

(On the *di* a trill of a dozen bars; the public applaud most furiously.)

DUETTO.

——— Cara .. !
——— Cara ?
(*A Due.*) Forte amare! . .

(On the *amare*, for the sake of the *a*, a series of arpeggio passages of the sweetest kind.)

(*Allegro.*) ..... Oh barbaro barcarola!

(Nobody notices this passage, till one of the cognoscenti cries out *bravo! bravo!* when instantly the whole audience chime in *fortissimo*.)

HARLEQUIN again came forward quite enraptured, and addressed the public:—

Yes, Melody will ever bear the bell!
By that alone true genius we tell.
By her own native beauty is she seen
Thro' every change of fashion to endure,
Hence every tailor, every stable-boy,
Her worth can value, and her charms enjoy;
Hence airs, duets, terzetts, of every kind,
So seize the ear, and fascinate the mind,
That at each corner, and in every street,
Old favourites are sure our ears to greet.
And oh! how vast her magic, when we find
In the grand opera these charms combined,
Ah when the heroes sing, and singing die,
Who does not long to share their destiny?
As to our German opera—if, forsooth,
I am permitted to speak out the truth,
Our cold composers too much learning boast,
And while they calculate, no beauty's lost.
Their dreaded idol is the singer's throat,
To that they offer incense every note,
Each nicely weighed and calculated tone,
Is sacrificed to that, and that alone.
Nor is this all—but you'll excuse my running
A hundred other faults there's cause for shunning.
The Opera before you seeks to please
On broader nobler principles than these.
For instance—as the piece was first design'd,
The best air to the Hero was assign'd;
But the proud *Prima Donna* wanting jealous
At such a preference given to the fellow,
In furious mood arose, and flatly swore,
That if she sang not that, she'd sing no more.
And what does the composer?—learns sweet,
Adapts the air, and Madame is content.
Nay, should the very air the Hero tries
Please the fair dame, she pouters on the prize;
Yet, after all, what more does she require
Than that the piece be raised just five tones higher?
Does the composer make a needless heart,
And by his obedience ruin all?
He's no such fool—he readily adapts
The air, and the enraptured audience claps.
And why not clap? Such trifling transpositions,
Why should they make their critical suspicions?
Yes, my good Sirs, the main, the only thing
An audience asks is—does the music sing?
If it sing well, what matter where it go,
Whether in G in alt, or D below;
Or who the singer, Titus self, or Nero,
Nay whether man or brute, a bear, or hero,
If it but sing, and singing please the ear?
This is the truth, Sirs, sought on earth more clear.
Say what you will of science or of art,
The ear, the ear's the passage to the heart.
Thence I proclaim it, as I say farewell,
The Italian Opera still shall bear the bell!
This is my creed from which I no or shall never,
Viva! the Italian Opera for ever!
It is with me the prophets and the law,
I care not for aught else a single straw.

He makes his exit, and the GRAND FRENCH OPERA appears in the person of a Parisian dame of high birth. She wears the buskin, and treads with easy dignity, though somewhat incommoded by her Grecian drapery.

She is constantly surrounded by the *Corps de Ballet*, while a number of mythological beings are seen in the back ground. The action lies between twelve and one at noon.

ACT I*

Le Prince. Cher Prince, on vient nous voir.
Le Prince. Fou ma mie, Princesse.
Peuple, chantez, danser, montrez votre allégresse.

Chœur.

Chantons, dansons, montrons notre allégresse.

[*End of the First Act.*]

ACT II

Le Prince. Amour!

[*A terrible tempest is heard. She screams. The Prince appears surrounded by his Jews and Furies with desperation. He is mortally wounded.*]

Le Prince. Cher Prince!
Le Pr. Hélas!
Le Prince. Quoi?
Le Pr. Peuples!
Le Prince. O malheur!
Peuple, chantez, dansez, montrez votre douleur.

Chœur.

Chantons, dansons, montrons notre douleur.

[*A March about the Second Act.*]

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* This parody on the Grand Opera appeared in 1829, in one of the Paris journals.

ACT III.

(Pistol appears on the Church)

Pist. Follow to and to you
Sir Thom. Ah, good sentinel
Sir Th. Oh look at
People, citizens, dames, citizens on prodigy!

Chorus

Citizens, citizens, citizens on prodigy!

Shakespeare again appears, and assuming an imposing attitude, declaims the following as a prologue:—

Gentle, brave Englishmen, noble men and ladies and gallants,
Hearing me and seeing me here, even above and all the fashion
And looking upon these our all passions actions in truth,
If the stage does not show and a scene of the past to us,
Come to-night through all and hear and see noble truth,
The scene of all the ancestors to — And to a proper place
I come bright honest and great deeds heroic noble gone by
Before a scene upon the — here I a scene about may
Let the dance or — the stories we have taken a towards us high,
Have to up right — and put the — down every thing but fly
If you but to and to hearken and that we a quick performance
Be a to hear you in the more and of with the to impossible
For this living were down a a possible a heard
And a an appointed would very patient was dressed,
To dance and sing and sing and dance a were for all the age.
Then — — —

(*Alvar.*) O sweet little flower,
Though Fate o'er thee lower,
Yet soon shall my power
Restore thee,
And over thee
Renew my fair fallen bower.

Chorus. But the love wildly raving!
See the maid has ceased craving!

Alvar. In solitude sweet, how I delight
To trace the passions' mystic flight,
As o'er me veil they dance in turn,
While now I frown and now I burn.

(*Pitch starts.*) But I will not waver,
I'll hasten to save her.

Chorus. Hasten!
Alvar. I never will waver.
Chorus. No!
Alvar. I hasten to save her,
To save her I hasten,
I hasten to save her!

(*On the word here, a rainbow of a quarter of an hour.*)

Chorus. Oh to death or victory!

(*They all move through the water; the Chamberlain dashes out his brains against a stake on the water's side: Alberti replies as with the Minstrels on the stage; enter the Duke as a corpse.*)

Alberti (*exultingly*) Father!

(*The Duke is extremely touched, and blesses the descending pair.*)

FINAL CHORUS.

This bridge, an arch of glory,
Shall decorate, instead as story,
Here is an end of grief and pain,
And every thing's set right again.

End of the Drama.

The Germans opera was followed by a flourishing prologue from the Harlequin, who made his exit in a skip. Loud cries of bravo followed, and he was tumultuously re-demanded to receive the congratulations of the public. He enters upon a vein of wit of ability, indulgence, future endeavours, and the hope of a speedy meeting.

A brisk and enlivening waltz now struck up, the masks disperse in the crowd, and the spectators gather in little groups, and give vent to their critical feelings.

"What a ridiculous farce!" exclaimed a blue domino near me. "What wretched trash!" cried a second. "I would challenge the old One himself to explain what it all means," observed a third.

A Spectator. "Your pardon, Sir, if you turn it over in your mind, I think you will discover that there is some thing in all this. At least, if I may speak for myself, I must say I am delighted with it."

The Blue Domino. "Sir, with all due submission, I cannot help thinking it a mere farrago, and then as for the verses—"

Harlequin. "Fairly and softly, good sir knight of the blue! or I shall assuredly shiver a lance with you."

The Domino did not wait to reply, but vanished in a trice.

Harlequin. "Ha, ha! Mr. Critic, I know you we shall meet again."

A most pleasant girl advances to a Turkish lady. "Well, what a pity you were not here to see it. The lady had not much to say for herself, but then she was charmingly dressed, and as for the lover—heavens! what pitiful faces he made. It was enough to make one burst with laughter, and yet the conclusion was horribly beautiful—horribly so indeed!"

A Grave Critic. "Oh it was quite divine!"

"Here are specimens of criticism for you!" exclaimed the poet, who had just tossed off a huge jorum of punch; "what is trash with one is beauty with another, and the lady's tawdry finery has more weight with a chord, than the most finished of my verses."

"My good friend," said Felix, "don't be out of humour, rather take a lesson from all this. You have here a picture in miniature of the public at large and places. It is thus that every simpleton thinks himself entitled for some dozen years to pass judgment upon things of which he knows nothing and on which he has never bestowed a thought in his life. Thus, in an instant, are the labours of long years trampled in the dust, and thus does the caprice of the moment feel that divine nerve, which a few hours hence it may pronounce to be dull and insipid. With critics of this stamp, the accidental blunder of a servile shifter is sufficient for the condemnation of a whole piece: nor in many instances, are the decisions of the cognoscenti of the pit and boxes at all more reasonable, though differing in mode and degree."

Dirk. "Your observation is, in many respects, just, as I have had opportunities of witnessing. And yet the Sunday rabble have their influence. Sir, and must be written for, and hence the popularity of such pieces as the *Donnerwetterkin*, and others of the same stamp."

Felix. "Even so, Sir: and then your genteel rabble hearing of the *furore* which the piece has made, are desirous to see it. They go merry it with all their might, and return to see it again and again. Then it is that taste is ruined. Nothing is more true than the observation, that every man may form his own public. Do but give that public such productions as are truly excellent, and they will soon appreciate and become familiar with such excellence."

Dirk. "You know, brother, that I have meant to my very heart and soul, and am as much disposed to pardon the faults of composers as any man, but really, between ourselves, these new-fangled operas of our day have done an infinite deal of harm."

Felix. "There, Sir, you touch me in a most vital part. How often must I be obliged to prove to you, that true as the observation may be in part, yet on the whole—

"Stop thief! stop thief!" roared a hundred voices together at that moment. In an instant I was separated from my friend by the rush of the crowd, and as I was endeavouring to find him, a person closely masked took me by the arm, and whispered in my ear. "Sir, your highness, I have found you!" Seeing me draw back, and survey him from top to toe, this mysterious personage approached me more closely. "What, does not your highness recognise me—Dario?" "Sir you mistake." "O, no, your highness is earlier than I expected, but just in time. Lose not a moment—Emily." "Ha!" I exclaimed. "Emily!" and a thousand thoughts rushed at once through my soul, and filled me with indescribable confusion. I listened with the most breathless attention. "You know," continued he, "that Emily is passionately fond of dancing, I have one or two of my friends who constantly surround her, and others have engaged the old lady her aunt in deep conversation. Lose not a moment your highness." "O worthy friend!" muttered I, and gave him an hearty squeeze by the hand, that he was ready to roar out with pain. "Ah! I was sure your highness would be ready to die with joy." So saying he doubled into the crowd.

(*To be concluded in our next.*)

Review of Music.

1. The Hampstead Minuet Album, edited by Charles Lucas, Esq. with an engraving of Miss E. Farren (Edinburgh: London: London Subscription Public Library. 1838)
2. Notes of my Neighbours, the poetry by Charles Swain, Esq. the music composed by John Barnett (Chappell & Co. 50, New Bond Street)

On opening the Edinburgh Musical Album one observes with astonishment, unmixed with a small degree of mortification, the wonderful progress which has been made in the art of engraving music since the days of Arne and Handel. The notes are small, and the stems so fine as to be scarcely visible. Even in the case of the semibreve, which is usually the most difficult to execute with neatness, the outline is as clear and distinct as if it had been drawn with a pen. In fact, the publications of the Edinburgh Musical Association may be considered as models of excellence in this department of the art.

The Hampstead Minuet Album is a collection of twelve minuets, with a trio to each, by the most celebrated composers of the last century. The first minuet is by Haydn, and is followed by one by Mozart, and another by Beethoven. The remainder are by Pleyel, Kozeluch, Dussek, Wranitzky, Paer, Himmel, Weber, and Clementi. The trios are by Haydn, Mozart, Beethoven, Weber, and Clementi. The whole are arranged for the pianoforte, and are published in a very neat and elegant manner. The minuet by Beethoven is the most difficult of the whole, and requires a considerable degree of execution to perform it properly. The minuet by Mozart is also rather difficult, but the others are easy enough for any moderate performer. The trios are generally more difficult than the minuets, and require a good deal of practice before they can be played with correctness and precision. The minuet by Weber is a very pretty composition, and is not difficult to play. The minuet by Clementi is also very pleasing, and is not difficult to play. The minuet by Himmel is a very pretty composition, and is not difficult to play. The minuet by Paer is a very pretty composition, and is not difficult to play. The minuet by Wranitzky is a very pretty composition, and is not difficult to play. The minuet by Kozeluch is a very pretty composition, and is not difficult to play. The minuet by Dussek is a very pretty composition, and is not difficult to play. The minuet by Pleyel is a very pretty composition, and is not difficult to play. The minuet by Haydn is a very pretty composition, and is not difficult to play. The minuet by Mozart is a very pretty composition, and is not difficult to play. The minuet by Beethoven is a very pretty composition, and is not difficult to play.

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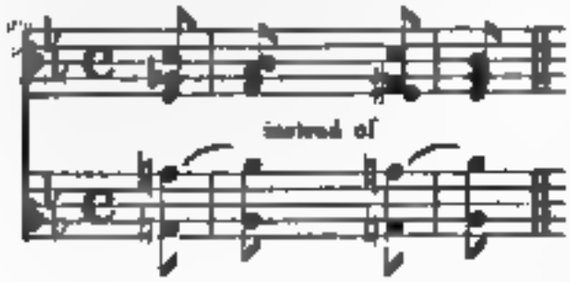
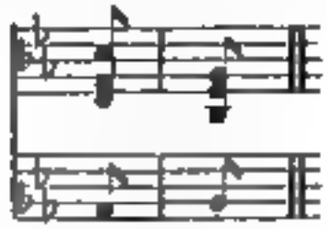
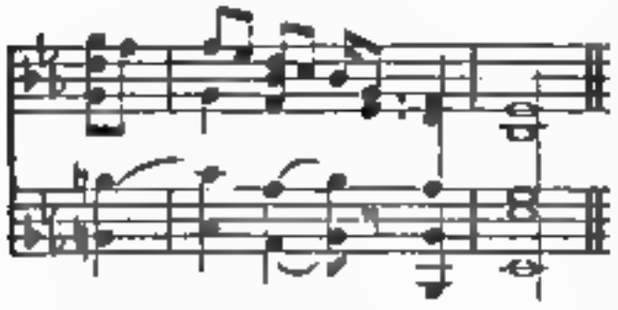
This very air, "Mary's Dream," is one of the most beautiful of those classed among Scottish songs, and its accompaniment is, with an exception or two, quite appropriate. Yet the editor has thought fit to alter it very materially, and not a single change is made without exceedingly deteriorating the original. Of his notions of harmony, also, this furnishes some curious specimens, but others, much more extraordinary, are to be met with in the volume. In the symphony to the following:—



We next find the chord of 4 on the sub-dominant resolved, if the term can be so applied, by a 4 on the dominant:—



Further on is a 4 not resolved at all—



It seems to be a rule with the editor of the present work, that cadences may end with the chord of 4. He has given so many proofs of this, that it is hardly possible to open the volume without stumbling on one of them. That at page 4, bar 4, is, perhaps, as unaccountable an instance as any. For consecutive fifths he appears to entertain no dislike,—see page 6, bars 4 and 5, 7 and 8, page 19, bars 8 and 9, &c. At page 15 is the chord of the 7th on D resolved by a 7th on A, and in the following page are other resolutions which lead us to suspect that the author of them is as defective in ear for combined sounds, as deficient in knowledge of the laws by which they are governed. But it would weary the reader were we to point out half the errors we have met with, in an examination by no means close, and entered into with an earnest wish to view the whole in as favourable a light as possible, considering it as the publication of an amateur, and, therefore, one for which certain allowances ought to be made. Nevertheless, the editor having, by his allusion to those who have preceded him in the same field, invited a comparison between their labours and his, we were impelled by our respect for the memory of departed genius, to show that they are not put to the blush by the present work. As critics, too, we were imperatively called on to notice a volume which appears in no unpretending form. In conclusion, therefore, we are bound to say that the editor has been hasty in presenting himself before the public, and does not appear to have sought that advice which so many about him were capable of affording. He certainly has a taste for melody, a due sense of the effect of musical rhythm, and an undeviating respect for prosody,—qualities which, if but accompanied by a more extensive knowledge of what is termed the science of music, would enable him to make a very respectable figure in an art for which we have every reason to suppose he has a strong predilection.

The Songs of the Minstrels are a collection of twelve airs, in the Bohemian, English, Swiss, Venetian, Scotch, French, Irish, Sicilian, Welsh, Spanish, Savoyard, and German styles. Hence, it is almost needless to say they are imitations of well known national melodies of those various countries. This unavoidable consequence leads to the question, why Mr. Barnett, who has talent for invention, did not rather trust to his own means of original creation, than expend his strength in making musical paraphrases, more particularly as the public are, and have been, for some time past, fairly surfeited by real as well as factitious national airs, coming from, or pretending to come from, all quarters of the globe?—But he will, perhaps, deny our postulate, and affirm that there is yet an abundance of appetite left for anything of foreign growth, or foreign in manner that the taste for what is English,—buffoon and high rents, horse-racing, and Almack-assemblies excepted—is still confined to the *canaille*, and that he who would succeed with the fashionable world, especially as a composer, must either have, or affect to have, a well-bred contempt for all that has not something exotic in its form or substance.

Leaving, then, this point to the judgment of the reader, we look a little further into Mr. Barnett's volume, the contents of which, being professed imitations, will not detain us long.

The first, "Lord Albert," will please by clearness of rhythm—its chief recommendation. The composer, probably, now regrets that he did not write it in four-crotchet time, into which it naturally divides. The air would then have occupied twelve bars, but by means of symphonies, engraving each verse at full length with the notes, harmonizing it for three voices, &c.—it actually is expanded into twelve folio pages.

The second, the only one that might have put in any claim to originality is not remarkable for this virtue: the cadences, and indeed the whole structure, are cast in rather a common mould. The third is a pretty imitation of the Swiss, or more properly the Tyrol, style. The fourth is, in our judgment, the most agreeable of the whole set, arranged, too, as a duet it is not less pleasing. The fifth, Scottish, is a very successful imitation. The sixth does not strike us as possessing features peculiarly Gallic. The seventh is little more than a parody on a popular Irish air. The eighth has too many words to resemble a Sicilian air, which is languishing, and averse from giving more than one syllable to three or more smoothly-gliding notes. Besides, the native of Sicily abhors the idea of uniting drollery to music. Mr. B. would have done better in assigning this to a Neapolitan minstrel. The ninth by ascribing a national music to the Welsh, gives them that which the best informed among them have too much candour to insist on.

This melody, however, will not prove very flattering to any Cantatrice, deserving though he may be of establishing his country's claim to original song. The tenth is quite Spanish, the manners of swinging manner and guitar-like accompaniment of such airs render imitation very easy. This also is converted into a duet that will be listened to with considerable satisfaction. But the author has here, as in his other harmonized pieces, omitted to point out when the second voice is to sing as written, and when an octave lower. The eleventh has more variety in it than most of the others. In the twelfth we do not trace any characteristics of German song; the air, however, has a feature of its own, and is of a kind that generally pleases.

The verses to these, we are informed by Mr Harnett in a short preface, were intended by Mr Van Dyk "more as accessories to the proposed nature of the work, than as an additional charm to a well-earned reputation." We understand what is meant by this, though rather obscurely expressed, and cannot say that the "poetry" of these Minstrels will much augment the fame of the writer, who, nevertheless, during his short life, did quite enough to make us interest that he was not spared to do more.

PIANO-FORTE.

1. Sir Walter Scott's Favourite Strains of the Scottish Bards, by J Moscheles. Op. 80. (Cramer, Addison, and Beale. 201 *Regent Street.*)
2. Variations, quasi Fantaisie, *sur le Trio favori de* Mazniello, "Notre Dame du Mont Carmel" de Carafa, *composées par* Henri Herz. Op. 48. (Goulding and D'Almaine, 20, *Soho Square.*)
3. Air Tyrolien, *precédé d'une* Introduction, *composés par* Henri Herz. (*Same publishers.*)

The first of these, a Fantasia, is, it may be presumed, M. Moscheles's reminiscences of his extemporaneous effusion when on a visit to Sir Walter Scott, who on that occasion produced two or three of his favourite Caledonian airs, and asked the pianist to play them, a request he immediately complied with by working them up, in an extraordinarily prompt manner and with consummate skill, into a piece which he has designated as above. It is now published with accompaniments either for a full band or as quartet, and was performed by the author, with the assistance of an orchestra, at his late benefit-concert. It follows, therefore, that only superior players can undertake it with any chance of doing the composition justice: though by a little contrivance some of the most difficult passages may be evaded. The fantasia is in G common time, and opens with a bold, brilliant movement, introducing the *Pibroch of Donald Dhu*, an air full of energy, which passes into another of a gentler character *Kenloch of Kenloch*, or *The Chevalier's Lament*, in E♭ six-eight time. In the harmony to this, and in the general management of it, much elegance is displayed, and, with the exception of a run of semitones in thirds the effect is very fascinating. The last movement is *The Highland Laddie*, wrought into an animated rondo, in which the subject is kept up through nine pages with ability and unabating spirit.

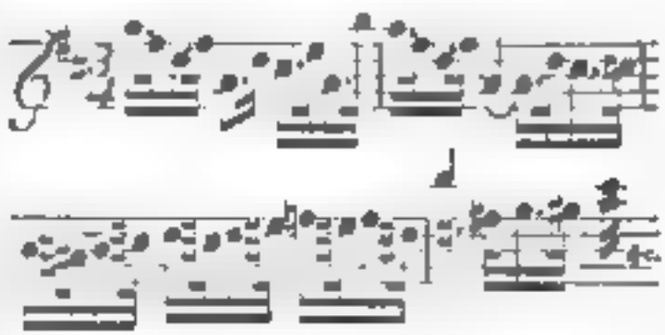
In No. 2 are many original passages and effects. The *introduzione* is graceful, employing the left hand usefully, without calling it into any great activity. The *tema*, in F, *tempo di marcia*, is a trio which, wherever it has been performed, has been followed by the most decided applause, and proved indeed the main support of Carafa's opera. The five variations on this are ingenious, and an *intermezzo, alla fuga*, is unexpected, and new because in a style almost unknown to the present age. Throughout the whole (twenty pages of which the piece consists), there is hardly one that does not require an expert player, though there is not as much to show his taste and feeling as we could wish. Such however is the fashion of the day.

No 3 is in fact the well known *Theme Allemand*, with eight new variations on it, written in a rather more familiar manner than the preceding, but still demanding considerable powers of execution. The third variation shews of what M. Herz is capable in the solid style when it suits his humour or perhaps we ought to say when he deems it prudent to depart from that flighty, unexpressive manner which now gains most applause, and makes the least impression. This, however, and No. 8, may be recommended to such as wish to form some acquaintance with the new piano-forte passages, and are inclined to bestow their time and labour in acquiring a mastery over them.

1. Rondo à la Polacca, *composé par* J. P. Pixis. Op. 107. (Clementi, Collard, and Collard, *Cheapside.*)
2. Caprice Brillant, *sur une* Tarantelle *favorite* Napolitaine, *composé par le même.* (Clementi and Co.)

We have been more gratified in the examination of the above than by most of the compositions of M. Pixis that have come under our notice: there is melody in both, a continued and well-sustained subject, relieved and diversified by good modulation, and devoid of those extravagant, harlequin passages at which people without ears, and those with very long ones, are wont to cry out "bravo, bravissimo!"—while another class of auditors rather silently steal away from the instrument, or, *sotto voce*, submit to the infliction, and consider it as a visitation which must patiently be borne.

The first is a sprightly rondo, beginning thus—



and introduced by a good *andante* in D minor.

The second is a Tarantella dance, in A minor, delightfully varied, amplified, and carried through different keys, fixing at length in the major mode, in which it terminates very brilliantly. There is much masterly contrivance in this, not of the pedantic kind, but such as is conducive to effect, and, being one passage of half notes, the whole is deserving the notice of all lovers of good piano-forte music who have acquired a certain degree of practical skill.

1. Air, "Smile again, my bonnie lassie," with Variations, *composed by* Eliza Barnett. (Goulding and D'Almaine.)

2. Air, "My lodging is on the cold ground," with six Introductions and Variations, composed by Mrs. Hemans Simpson, for Miss Ingleby (Goulding and D'Almaine)

3. Romance, "Isle of Beauty, fare thee well" the melody by C. B. Warrington, Esq. with an Introduction and Variations by G. Kiesewetter. (Same Publishers)

4. Theodorus Marsh, in the Turkish style, composed by Frank W. Hemmerde. (Goulding and Co., New Bond-street)

The two first of the above, being the production of a lady take the precedency; and we have classed the four pieces together as being suited to the same description of performers, and of that kind which is generally heard to be to great request at boarding-schools.

The two first are shewy for solos for the hand, and require a talent which when further attained, is likely to exhibit itself advantageously in higher efforts. Exclusive of harmony in soldiers and other young composers, it therefore seemed to us no surprise to find no trace of it in these variations: but we cannot regard rules of consistency in any other light than as ordinances of an imperfect code: proceed from what quarter they may; and accordingly we commend the publication of the above to beach-boys of every age, not only from her female public situation, but from her daughter, the fabrication of these reasons last long, and those things in which they must abound will be the first to receive the applause of every observer.

The foregoing sentences of fact in the third of these, and the absence of anything in the shape of a new idea have rendered the playing of through a very tedious task indeed.

No 4 forms a striking contrast to the foregoing for a shewy regular set of moral and an contemporaneous originality of effect. This may be called a trifle certainly; but it is an agreeable one, and though every is not below the notice of the most able performers. The steps B in the first bar of page 1 should be natural, we conclude: but we would first ask Mr. Hemmerde what he means on F's in the third bar of page 2 and 4 in the following bar? The passage occurs twice, or we should have supposed it to be an error of the engraver. Can there be any doubt of its being G—that is, a flat (b)?

A Divertimento Introductory, on Scotch Psalm-tune, composed by Charles Neate. Op. 60 (Chappell)

This is a useful publication. Each page contains six psalm-tunes, which are therefore so short that the weakest performer may attain not one of them without the slightest confusion: and more than one or a tune is seldom called for. Admitting however the utility of these very brief and unpretending preludes, we doubt the soundness of that judgment which attempted to dignify the collection by calling it a work—an opus.

Select Airs *from* Arsace, *opera* La Morte de Porus, *as performed at the King's Theatre under the title of* Mithridate, *arranged, with Flute Accompaniment, by* J. F. Burrowes. Book I (Goulding and D'Almaine)

The present number, which is to be followed by others, contains the Chorus de Marche, the air "Saint hop heureux," and the Terzetto dance, arranged in an easy manner, to all of which the flute accompaniment is a useful but not a necessary adjunct.

DUET PIANO-FORTE.

Jessonda's Overture with a New Introduction, arranged by J. B. Cramer (Chappell and Co.)

Everybody knows the words and therefore the publication of this well-known dance as the overture of Jessonda: and it is equally well known that the English public first became acquainted with it as a composition of its having been introduced into The Castle Spectre, by Mr. Lewis: who however, forgot to pay for it in the usual manner and he, for a time, had the credit of the composition: a circumstance which occasioned that witticism of Mr. Sheridan, about the importing of tunes and composing of wine, which all the world have heard a hundred times. But, besides as this much recommends us, it has never appeared to us much advantage in its present form: and it was amongst that are (as violinists players of that persuasion but having, any musical limitations, undertake it at first sight. The introductory movement adapts to the character most gracefully

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VOCAL.

The Complete Service at Twelve o, comprising the Lamentations *for Wednesday, Thursday, and Friday in Holy Week, the Psalms, "Benedictus" and the "Miserere,"* the whole arranged and harmonized by Vincent Novello. (The Editor 69, Great Queen-street, and all the principal music-sellers.)

This work is intended solely for the use of the Catholic church and is not, like most of Mr. Novello's publications, applicable to musical purposes generally. It is one remarkable chant: somewhat relieved, as it is by the editor's own varied and excellent accompaniments: but still producing an almost unbearable monotony of effect: at least to us, who have had no opportunity of hearing the service performed as lately as to recollect whether it is susceptible of variety or not. But this very monotony may be one of its most important features: and we cannot in point of complaint, but merely as part of that old question which it is now becoming so common to agitate on the subject of every new publication with music. That a service of this kind so skilfully put together will be of great use to Catholic congregations, there can be no doubt: and those, it is to be supposed, are sufficiently numerous and liberally disposed to remunerate the editor for his talent and trouble.

THE MAID OF JUDAH.

1. Duet, "Yes, love live" sung by Miss Paton and Mr. Phillips, the music by Rossini, arranged [illegible] by Bernard Lee. (Chappell)

2. Song, "When my soul communed with angels," sung by Mr. Phillips composed, arranged, and published by the same

The first of these is from *La Semiramide*, a duet of great power as an original piece, and not much less so, in our opinion, as manufactured. The grand error committed by adapters of Italian music to English poetry is that they employ too many words. It is by no means necessary, indeed it is a fault, to crowd such numbers of syllables into a bar as we often find, and this piece is an instance of it: the Italian language is smooth, euphonious, and will bear it, but our rugged tongue should be sparingly used,

particularly in connection with the rise of that country. We do not recognise the song

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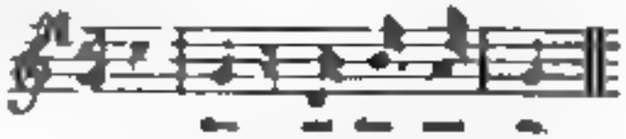
1. Grand Scena, The fall of Zion, composed by Pontecelli, adapted to English words and sung by Edward Taylor. (Duncan and Co.)
2. Song. "Oh, green was the corn," written by the late Edmund Hayes, D.D. Bishop of Calcutta, set to music by the Rev. W. H. Havergal, A.M. Op. 13. (Pitman and Hopkins.)
3. Song. "Fond Nature's sweet restorer," the poetry from Young's Night Thoughts, the music composed by Wm. Shrubsole. Mus. Bac. (Goulding and D'Almaine.)
4. "Tell, thou my soul," the poetry from The Christian Year, the music composed and published by the same.

We have generally found the Scena of Pontecelli No. 1 described as a "fine" composition, and have wondered wherein the fineness consists. It is one of those songs that move on in a certain independent, steady manner, being at once air and recit. and giving the singer an opportunity of making the singular of Wagstaff in a roar. In fact this sort of music was not the grateful Neapolitan's forte: as melody and composition he delighted, and therefore delighted others. He had not greatness enough for sacred song and when he attempted it, he was a mere minstrel, after all the style, assumed the sweet features of his art-goal. But in withholding our assent to the judgment of daily newspaper critics on the merits of this composition, let us do Mr Taylor the justice to acknowledge that he has adapted the English words with great propriety and that so far as he has been concerned nothing but praise is due.

No. 2 is a very pleasing melody and the poetry is set with the judgment that was to be expected, both as relates to the manner of expressing it and the accentuation of the words.

No. 3 may be divided into two parts: the first, ending with the eighteenth bar of the second page, is to the solid, grand English style,—a plain, elegant melody, set to the words with great judgment, and accompanied by a few notes of pure and charming harmony. The second part fails us, what we conceive to be an attempt to illustrate the poetry the accompaniments, however ably played, are fine-looking and to say nothing, to the perverting sentiment of the poet, and the words are too often repeated. For such occurrences there are no well known established precedents, but we ought not to assume that what is the superior good sense of the present age disapproves, and, past all dispute, such repetitions are now carried, by those who advance on sound principles, as failings, even in the greatest masters.

There is a vast deal that is beautiful and worthy of admiration in No. 4: but the song itself has always suggested to us a minor key. Such seems to have been the feeling of the composer when he began to set notes to it, and such also we are persuaded, was the intention of Sir Walter Scott when he described it as "a melancholy dirge, the words of which were wanted to a tune as dolorful as shower-pelters." Music is plenty as autumnal blackberries. The master made who came next to nature in England, and all very lately prevailed in France now is scarce almost exploded in most towns, though often as in the present instance, unquestionably called for by the poet. The wheel, however, will move round again. At the end of the first stanza is a repetition to which we strongly object. The line is, "And thou must die." The composer thus sets it:—



Surely this is passing sentence of death on two instead of one! In the eighth bar the B a semitone too sharpened over. Nevertheless, quite enough will be found in the present compositions to stamp for much greater failings, had they even existed.

NEW EDITIONS.

1. Corelli's Twelve Sonate for the Violin, with an accompaniment for the Violoncello, and a Thorough Bass.
2. Six Concerto by Handel, first set.
3. Overture to La Clemenza di Tito, for the Piano-forte.
4. Duke in Figaro, arranged as a Duet by Beethoven.
5. Graziani's Air in D, with Variations.
   (Published by Clementi and Co.)
6. Dussek's Grand Concerto in Eb, dedicated to Miss Collins.
7. Beethoven's Overture to The Men of Prometheus, adapted by the author.
8. "Quand à pas belle," Pucitta's air, with Variations by Beethoven.
9. Airs by Rossini, arranged as Piano-forte pieces by Carulli Perne.
   (Published by Chappell.)
10. Overture to Figaro, for the Piano-forte.
11. Duke de Tancredi, Duke.
12. Duke de Artaserse, Duke.
13. Dussek's revolved Duet (in Eb) for the Harp and Piano-forte to which is added an accompaniment for two French Horns.
14. La Melanie, a favourite Rondo, for the Piano-forte, by Dussek.
   (Published by Cramer, Addison, and Beale.)
15. Mozart's Sonata in A, Op. 10, with accompaniments for Violin and Violoncello.
16. Twelve Allemandes, with Variations, by Kalkbrenner.
17. The Pupil's daily Exercise for the Piano-forte, consisting of Cadences and Scales in various keys, properly fingered.
   (Published by Goulding and D'Almaine.)
18. Overture to La Clemenza di Tito, arranged as a Duet by Beethoven.
19. Overture to Zauberflote, for the Piano-forte.
20. Dussek's Favourite Sonata (in Eb) Op. XXXVII., originally composed for the Harp, and now arranged for the Piano-forte with accompaniments for the Violin and Violoncello, by J. B. Cramer.
21. Haydn's Harmonious Blacksmith, with Variations.
22. Grand Variations on the popular French Air, Au clair de la Lune, composed by F. Hunten.
23. Six Sonatas (the easy set) for the Piano-forte, composed by Steibelt.
   (Published by Wilkie and Co.)

It is not our practice to notice new editions merely as such; but the above works are no ordinary examples of the

DIARY OF A DILETTANTE.

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attract the utmost attention on the outward features of his various dramatic compositions. Thus, we perceive a marked Bohemian character in his style throughout the whole of the *Fortunate*, while in the *Lorgnette* we are continually reminded of the genuine Provençal ballads. In the Chorus in the same observance of national peculiarity. While preparing this opera, he carefully perused the best treatise on the East, and heard here adventurous inspiring oriental music, till the valuable work of Norblin furnished him with the air on which is founded the very characteristic chorus of slaves in the delightful finale to the first act.

Norblin describes, among other Arabian instruments, one called the *kanoonday*. It has seventeen three strings, sometimes only two, made of catgut or horsehair, tuned in thirds. It is performed on like our double-bass. The body is generally of some tree with a round aperture in the lower side, and an extended membrane forms the upper surface. The bow is of iron, passing through the body into the neck. The bow consists of a small stick, not straight from a tree, with horsehair fastened so loosely to it, that the performer is obliged to keep it constantly stretched with his fingers.

Such is the instrument commonly used by the innocent gentlemen, who stroll about with the dancing-girls from Egypt, singing the following melody to their accompaniments, which is continually repeated.

Thus far Norblin: and what an admirable use Weber has made of the passage in the chorus alluded to!

5th. M. Laporte is in need, under a load of *fiat* and *bon engagement* with Madlle. Grisi, for the present season: so that if Mad. Malibran had produced the expected effect the former would not, probably, have been thought necessary to the King's Theatre. The Pyramids fallen, however not filling the house as the manager hoped for, the German Theatre was advertised for the 25th of April, and sale without the manager "having concluded the rendering of her engagement her opinion for even request." In the mean time she undertook to sing at several concerts, which M. Laporte wished to prevent, but she refused to realize her engagements, and at length obtained her own terms.

7th. The first concert at the King's Theatre was given last evening. As part of the performance, a Mons. Remusat, who has taken Lindley's seat in the opera orchestra, played a concerto, and which, both in point of composition and performance cannot easily be forgotten. I will not disparage Amber's by saying that it was only fit for the audience at the Amphitheatre. Nevertheless, the following is the critique on this previous performance, quoted by *The Times* without the most hint, approval or the most disapprobation!

"Monsieur Remusat executed a pot-pourri on the violoncello, with orchestral accompaniments. The extreme difficulty of this composition called for a full display of his powers on the instrument, and he exhibited a command over it, which surely falls to the lot of violoncello players. To the facility and neat fingering possessed with which he went over the most intricate and rapid passages, he added a remarkable delicacy of expression, and a pure elegance of style."

We shall not be surprised to be requested from some daily paper, but for *The Times* to permit a reporter to assert anything so unworthy of an audience, so disgustingly ridiculous, so utterly surprising.

9th. But the same Journal tells us to-day, that at the concert of Monday, "Madame Malibran sang. The rich sounds with an expression and a simplicity which formed a pleasing contrast with the ornamental shape in which the cavatina [cavatina], had for some years been given." The writer absolutely never could have heard this cavatina before: or else, which is more likely, he knows nothing about what he writes. I have often heard it sung, but certainly never yet heard the last, the movement, so mutilated.

10th. Long on the article to, I cannot forbear expressing a sentiment which appears to me fresh paper on the singing of Madame Caradori. The writer is surely one of the deepest considered, for about eighteen years, or so, and has now for the first time heard the celebrated woman. If he is so much astray at the present hour what confusion would not the lady have created in him at the beginning of the present century!

"Madame Caradori at Covent Garden.—Her reappearance gives! We, who are nothing of not critical, must abandon ourselves, and take up with passages. Indeed a would be superfluous to announce her by criticism who is herself the standard to whom no terms can apply but those of the most unbounded admiration. We are not of those who proceed to define the exact boundaries, the depths and breadths, the lights and shadows of song or even the uses of that rare of the voice, when pure by the beautiful symmetry of a whole figure as to appear quite almost imperceptible defect on the other, our knowledge of the art of making an overture would avail us little here. Caradori is herself the emperor of the world of song: within it she can do no wrong: and of the sometimes depart from the exact boundaries which lesser souls have marked out as the utmost reach of musical expression, it is to rise to a heaven of sound, soaring and before by the most exquisite sentiment. You see it in her every look and gesture. She enters a Pythoness expressing with superstition: and her very appearance of the accompaniment shows the balance and keep of her conceptions. Success her articulation hardly as of every other sound associated with the thick rushing heaviness of her glowing and high-wrought sentiments—but the clearest distinction her: she must be heard and seen. We regret that our not having witnessed this lady's performance before prevents our comparing her with her only parallel—her former self: but we have a friend there upon whose opinions we can rely: that time has not noticed her of one trifle of the powers which have stamped her with such high and unapproachable excellence. The most extraordinary thing, to us, in this lady's singing was her power of—what shall we say?—taste, modulation. She breaks up the notes as a bird like fancy, which was particularly obvious in the passage of 'Sweet Home,' to the words 'no pleasure dwells so true.' These variations—a mass of intertwined and tangled sound, wild, sweet, and full as the choral burst of an every. How often such

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the very essence of soul and colour, and the second has still enough up its sleeve dirty to overthrow but has now apparently abandoned and has recollections of Rudy a spiritual John was brilliant and many long forward anything she could digest even from the report of her partners. Perhaps the greatest tribute that could be paid to her excellence was the high enthusiasm to which the audience was brought by Rudy Bergonzi. Frequently an entire room is carried when the whole house rose with one impulse and one accord to its feet at the end of the evening. We never remember anything quite like it before. Then this song. The full low and sustained touched with the fire that accompanies her each other and hushed the pleading and lingering pathos of a sadness. She has love she dreams and making thoughts expressed by her and every note has been a note of our own and of our souls." *Cork Southern Reporter*.

"In short twenty years," says the Spectator, "there will begin to be opinions of as a pretending young person in Ireland."

15th. The Festival of the Sons of the Clergy [instead of Handel's splendid *Anthem To Music Powell*], as it was performed, and the old regime to the original score. I remember fully appreciating the change. Such a work as that of Handel's many years to be treated as with pleasure once a year, and as a matter ought to be considered at more than often. In our local question after in London that I am aware of, and how the various experiments which young musicians should only profit by more or more as the source of their studies, as it seems to be lost. I encourage the highest possible respect for Powell, but his genius deserved more to deserve more. In consequence of the chorus he has learned a lesson, and is surely learned. Had he produced nothing but this latter he would have to his fame known as his master Bach, whose name is all that is now heard of him in the present day. The whole concert of the selection, including the rehearsal and dinner, was 70*l*.

16th. *The Herald* of this day tells us, speaking of the concert at the Opera House that "the principal attraction of the evening was a duette by Bellini, which was very well sung by Madame Lemmens and Madame Trebelli in the most delightful manner." This is the first time we ever heard of the charms of a duette by Bellini. We believe that the reporter on the *Herald* is a native of the country and has indeed never of the opportunity yet. The same writer says there are "now in the town of Leeds" instead of the town of Leeds. There is. What on earth the above notice by means have. I really suspect that the writer was not present at the performance, or else that one of the others were doing their somewhere.

There is a sad, a tragedy and by the by a great deal of such as we write now but. The *Musical Examiner* of this day's Spectator does not not to read "any I never give a piece to my diary.

"May is usually a busy month in the world of music. We are generally treated with a rush of concerts of every kind, but this year quite outruns all our former experiences. We counted all we had of them, a considerable many more perhaps than human could all be to be enjoyed. It is no use of music that endures all day. There is no benefit in any of these concerts. We are sure to be annoyed with a recollection of the same songs, the same duets, the same airs. To take part in preparation—the rehearsals perhaps ridiculous, quite out of the question. The first thing is to sell your tickets—the last to make your bill. Between Ireland and Madame ——, of one sort, Princess and Company, there are up such pieces as will give them and pocket of no trouble, and are most probably all your hands. But what about amongst us that to the place the new songs, the meetings and concerts meetings of the different parties? There are in the course of rehearsals in progress the Sacred and Secular Harmonic Concerts, the Philharmonic, Beethoven concerts at the Opera House, and Novello at the Royal Academy. Then, in addition to the Opera and the evening dinner, there are to be——, who else, what's-his-name will? We could more equally arrange twelve hours a week of every variety from the very classic to comedy to other concerts.

In the midst of all the real or pretended to any thing done for the advancement of the art. Nothing. Handel has fallen into the hands of Jews and publishers, of quacks and pretenders, and we are quite content to allow any thing there is spent done for the support of great names in Change Alley than in the garrets of the Haymarket and Regent Street. And then we are to go to hear great——, they think it preferable that he they may hear what something more than a bespoke face and a smooth tongue and to encourage to give a passport into notice. Many dukes and peripatetics will agree to support an opera and peripatetics may exist to be. And unless the music be varied speedily down, it will be so. The talk and gossip were amused but — to the point, the purpose. In the same way, but on account our English composers and singers to the same duty to themselves and to the public. Let there be amused that all the amateur parties do not work with compensation upon their exception. There is a point every one interesting to enough, who will patronise music for the sake of music, and not merely for the sake of fashion. Let our distinguished professors bestir and guide the feeling in the right direction. Let those that who ought to lead lead us on the score of Englishmen accounts be degraded by association with the dunces of mere pretenders and mere patrons."

19th. A new musical instrument called the *Eolophone* changes an experimental open one of the many kind made by Mr. Hawkes, is now exhibiting by a M. Pelog. The effect is produced — that of a violin quartet, and is produced in the same manner as the piano-forte. A key is touched to each string and a bellows is put in by means of a pedal, which the performer keeps in motion. The keys by using three or four fingers are required to accord with the notes. The instrument possesses considerable power which to how can be determined on a pianoforte. The chief objection I believe are that the upper notes are harsh and unequal from the concentration of the instrument, a result happens to be able to draw more keys with the fingers of which one hand only is capable. Moreover, the touch is so heavy that rapid passages on a violin are the height of any piano-forte player. It is, however, an ingenious piece of mechanism, and we recommend the curious to examine it. There are four the progressive play a piece of the most complicated which shows how to proceed any thing rather than contemptuous notice.

20th. The night entertainment was produced at the Philharmonic concert this evening by the performance of a work with an orchestra as a choral composed by M. Jules Benedict, the previous to which I alluded on the 16th of last month, and who conducted in person. It is a most original, ingenious, and pleasing work.

The Ancient Concerts.

SEVENTH CONCERT

Under the Direction of His Grace the Archbishop of York.
Wednesday, April 23rd, 1828.

Act I

Funeral Anthem		Handel.
Air. Pollia of the throne		Bertoni.
Song. Why do the nations	(Messiah)	Handel.
Chorus. Let us break		
Double quartet. Through all the changing scenes		
Concerto 1st	(Op. 7.)	Geminiani.
Song. If guiltless blood		Handel.
Chorus. Glory, power, and salvation		Mozart.
Song. The prophets		Pergolesi.
Coronation Anthem. Zadok the Priest		Handel.

Act II

Symphony in D		Haydn.
Song. I will praise		Handel.
Glee. Hark! night resigns her sable		Callcott.
Chorus. Who is such a God	(Athalia)	Handel.
Song. Quis desiderio		Pergolesi.
Trio and Chorus. Praise the Lord aloud		Haydn.
Song. Fly to the desert		Crescentini.
Duetto. Deposit our sins		Graziani.
Air and Chorus. Rule Britannia		Dr. Arne.

Here even the introduction of two vocal harmonists in the present concert, viz. Madame Malibran and Signor Donzelli, could atone for the vapid and meagre selection altogether of the evening. The concert was opened however with a feeling consideration on the part of the most Reverend Director for the recent calamity sustained by the venerable Earl of Exeter in the death of his excellent and most amiable Countess. The Funeral Anthem was never more performed nor the affecting words. She delivered the point that "rest," aptly applied it was easy to perceive, that the performers themselves were anxious to express a due sense of the affecting tribute they were called upon to pay to the virtues of the lamented deceased.

Pass we over Mr. Miller—but not so Mr. Phillips, who sang his song with more than his usual energy. He is still too boisterous in his high notes, and we beg to think there is some defect in his vocal powers which prevents the swelling off that we wish we shall be sorry if this be the case. The chorus which followed was sadly battered over. May one ask the excellent Leader why? Handel marks the time Larghetto—but to a gig it was quick pace beyond—perhaps to give strength effect to the psalm which followed, and which after all, would have been far better in the hands of Sir Thomas Attwood. The first concerto of the third opera of Geminiani is the most delicate of all our friend F.'s concerto exertions—but we regret to discover no falling off either in energy or accuracy. Miss Woodham was judicious in her performance—but they will give her songs that require something more than mere neat correct execution. There be endless repetitions of the song in question, "never ending, still beginning." If Mozart had composed the admirable opening and superb movement that followed, as a finale to such an opera as The Clemenza—what a magnificent burst it would have been. But it is wholly incompatible with the subject. Prolixity, and in the present instance in particular. The address to the Passions and Creation being rejected, demanded the strictest observance of a solemn style. The instrument to be sure, is present—but let us not forget Milton's sublimely expressive phrase "to sanctify shout and solemn jubilee."

Come we now to Madame Malibran. To great flexibility of voice, she adds a delicacy of expression we have seldom heard equalled, and her lower tones are as soft and melodious as the upper notes of her voice—nor is there any apparent effort or strain in producing that modulation by which every one of them is distinctly heard. When to these performances we add great feeling we think we have said enough—perhaps she does not speak her words as plainly as could be wished, but then it must be observed that she is deprived of what she is most accustomed to—the advantages of action. Her first song was a treat, for the music is beautiful—but Quel lieto sorriso!" we have not the slightest desire to hear again. Query? Is this another effect of the temperament of Purcell, as marked in the book or may it not rather be that of Purcell? Two very different masters, if master the latter may be called.

We shall not have occasion to dwell quite so long on the merits of Signor Donzelli, because we could not discover many distinguishing traits of excellence. That he is a pure artist and understood singer no one who has heard him will deny—but his tones are not remarkably harsh, if not coarse, and his favourite accents and flourishes to all are at no time pleasing—and are frequently rendered quite ludicrous by the sudden jump from a fine full tenor note to a scarcely audible squeak—it was the case this very evening in his second song. "Il mio tesoro" was in better style. Signor Donzelli is an admirable actor, and we cannot help fancying though we speak with deference that he would have been more at his deserved popularity had he stuck to the stage altogether.

Zingarelli's duet we thought but a vapid piece of imitation. What can be expected from a movement of thirds almost all he may thought? We should have been better pleased with good old Dr Harrington's "How sweet is the Woodlands." But some sweet sounds was made by "Rule Britannia" turned into a sort of glee in the first place then a grand chorus, pleasingly instrumented and judiciously led—then a solo—then, give again—ah! patience, patience!

EIGHTH CONCERT

Under the Direction of His Grace the Archbishop of York
Wednesday, May 1st, 1828.

Act I

1st, 2nd, and 4th Movements	(Over Ye Deep)	Haydn.
Solo. Blest pair of Sirens		[illegible]
Recit. and Air. I feel the Deity		
Song. With verdure clad		
Chorus. Hail! we	(Judas Maccabæus)	Handel.
Recit. He said, and straightway		
Trio and Chorus. Disconsolate		
Pastoral Symphony		
Recit. There were shepherds	(Messiah)	Handel.
Chorus. Glory to God		
Psalm 100	(St. Matthew's Day)	Croft.
Recit. and Air. Tranquillo	(Semele & Hercules)	Handel.
Aria. Oration adorn		
Recit. Wind, gentle evergreen		Haydn.
Introduction and Chor. Te Deum	(Judas)	Handel.

Act II.

Concertante		Weiss.
Recit. and Air. Dove è la sposa	(Il Re Pastore, &c.)	Cimarosa.
Duetto. Svanisce sempre		
Solo. Rich and rare (Irish Melody)		
Recit. and Air. All people	(Purcell)	Spohr.
Aria. Il core ben		
Recit. and Air. O worse than death	(Theodora)	Handel.
Song. Angels ever bright		
Song. Del più sublime	(La Clemenza di Tito)	Mozart.
Glee. Hark! the bell		Dr. Cooke.
Recit. Divine Author		
Duet. To arms	(Gustavus)	Pucitta.
Chorus. Heroes, arm the hero		

[illegible]

[illegible]

[illegible]

It is pretty evident that this really fine and accomplished singer is partial to the falsetto—but we think he is wrong, and will eventually injure his voice by indulging in it. Phillips will persist in forcing his upper notes; had he substituted them in the fine song of "When storms," Bartleman himself had never sung it better.

We shall not be censured, we hope, of disrespect to the great name of Handel, that we pass over his choruses and concertos as we do. Would that we could get something new in that way to remark upon, but it would be loss of time and labour to dwell on idle repetitions of praise of what every *dilettanti* knows by heart.

The Philharmonic Concerts.

FIFTH CONCERT, Monday, April 27, 1829.

Act I.

Andante, letter B.	Haydn.
Recit. and Air "How heavy is fetter," Signor Ferrari (*Creation*)	Haydn.
Concerto Pianoforte, M. Herz (new work)	Herz.
Duetto, Madame Caradori and Signor Curioni, "Ricordate che oggi" (*Ricordate e Scordate*)	Rossini.
Overture, *Zauberflöte*	Mozart.

Act II.

Sinfonia in D	Beethoven.
Aria, Madame Caradori, "Sul raggio" (*Ricordate e Scordate*)	Rossini.
Concertante, Violin and Violoncello obligati, Messrs. Watts and Lindley	Lindley.
Terzetto, "Cielo sorte" Madame Caradori, Signor Curioni and Signor Zuccheri (*Ricordate e Scordate*)	Rossini.
Overture, *Fidelio*	Beethoven.

Leader, Mr. Loder.—Conductor Dr. Crotch.

The instrumental part of this concert was rich in some of the best things of the three great German geniuses, and these were performed in a spirit worthy of the composers, a failure or two of the oboe excepted, which rather operated as a drawback in a place where any inaccuracy is so soon perceived and so severely felt. The symphony of Haydn, known only by the letter which distinguishes it,—(what a pity that all his symphonies are not properly classed and designated!)—is in C No. 13, of Cramer's edition in score, and a very delightful composition of the less elaborate and less gorgeous kind. The last movement was encored, and it appeared to us that the band did not at all regret the extra labour which was thus imposed on them. To this, parts for trumpets and drums, added by Mr T. Cooke, were now for the first time performed, and certainly did not injure the effect: but we cannot help observing, that, as the author himself omitted them, and as it is, therefore, a fair presumption that he did not see the propriety of such an augmentation, it was a bold measure so to extend his score. The case is not a parallel one to that of Handel's oratorios. Haydn had the instruments at command, and rejected their use. Handel possessed not those which Mozart added for him, he therefore had no choice.

The symphony in A of Beethoven is one of his earlier, therefore clearer, less perplexed, works, every bar seems to flow naturally, though some of his compositions is more artfully constructed. The overture to the *Zauberflöte* was, almost as a matter of course, called for a second time, and the *Fidelio* was equally well executed, though, like all but pieces in a concert, only heard by about half the company.

Mr. Schlesinger wants a little of that confidence which the enjoyment of a great name inspires. He played an admirable concerto by Hummel extremely well, and though he flagged in one passage, his diffidence alone was the cause. However, very few, indeed, were aware of the circumstance, and he obtained much applause. The concertante by Weichsel and Lindley showed that both these fine performers preserve their brilliancy of execution unimpaired. They did wonders, and the light waltz-movement by which the piece terminated, pleased very generally.

The air from the Creation is not only too long for a concert, but is positively heavy as a composition, heterodox as the opinion may be considered by some, and Zuchelli did not shine in it certainly. Madame Camporese is just what she was, the five years that have elapsed since she left London, seem to have wrought in her no change of any kind: her voice is as powerful as ever, and her style unaltered. She was received in a manner more than customarily flattering. The scena, "Crudo sorte," which, fine as it undoubtedly is, has by several repetitions become positively tiresome, was now rendered still less endurable by giving the female part of *Zamora*, a soprano, to —— who will the reader guess?—to Signor Zuchelli! who of course sang it an octave lower than written, and consequently was continually below what should have been the under part. The effect may be imagined, not described: and nothing but a regard to the feelings of the singer saved it from the strongest marks of disapprobation that an audience can manifest. There is something very wrong in the management of the vocal department here: it exhibits extraordinary proofs of debility.

SIXTH CONCERT, Monday, May 11, 1829.

Act I.

Sinfonia in B flat	Beethoven.
Aria, "Per questo ragguardo," Signor Begrez	Cimarosa.
Concerto Pianoforte, Mr. Cramer	Cramer.
Aria, Madame Sessi (*La Gazzetta di Fitz*)	Mozart.
Overture	A. Romberg.

Act II.

Sinfonia in C	Haydn.
Recitative, Mr. Phillips, "Far behold" Song, "The People that walked," (*The Messiah*, with Handel's accompaniments)	Handel.
Concerto, Violin Mr. Hausman	Rode & Hausman.
Terzetto, Madame Sessi, Signor Begrez, and Mr. Phillips	
Overture in C	Beethoven.

Leader, Mr. Mori.—Conductor, Mr. Potter.

We have exhausted the language of praise in speaking of the last symphonies of Beethoven, and all of Mozart. Both of those chosen for this present concert were performed in a manner equal to their merits, and it is impossible to pronounce a higher panegyric. The overture of Andreas Romberg is his *chef d'œuvre*, it is full of imagination and effect. The little bit of fugue in introduces at nearly the end, throws a diamond dew over the composition, and raises conversation highly agreeable. Beethoven's in C is cast in quite a dramatic mould, in which the supernatural predominates. It is a very extraordinary work, and having rarely, if ever, been performed here, had the charm of novelty added to its other great merits. Of Cramer's concerto, we have spoken in our account of his concert; it was now received with an applause bordering on enthusiasm, the andante being encored at the wish of every body in the room. M. Hausman, a German, appeared for the first time in England. He is a superior player, having great command over his instrument, though his tone is not remarkable for power or brilliancy. With the capability of doing much, he falls too often into the

some of striking an amplon, and to venture some little guidance a speech, almost, if not quite, an abuse on one come from the standards of your Conservatoire's violin finish, however in the taste or entertainment of the present day, and it is no time to remark on the subject with an individual artist, whose success depends on his pleasing the many-headed monster, more especially where real judges and merely exercise a kind style of not actually pre sented, by well-meant but unconsiderate applause

The overture and air from the Messiah did not produce less effect from being rather unexpected at a Philharmonic concert. Perhaps many of the spirit and power it demands, for it does not require so much energy and strength as a very respectable orchestra seems to imagine it wants a recital from every and an accustom of the utmost purity is indispensable in the singer who does it justice But the additional accompaniments over the great chorus are then wrong How unfortunately it is, that there should still be persons who disapprove them, and consider them an impertinent abomination! (meaning the other vocal pieces are well be silent

ROYAL ACADEMY OF MUSIC

The pupils of this institution performed a second morning concert at the Hanover Square Rooms on Tuesday May the 5th The enjoyment in the programme, an examining which it will be seen, that not a single specimen of the old classical school was introduced That such must be the case at benefit concerts is certain, and for obvious reasons but if in an academy the great natural masters are not studied—and we must presume that they are neglected if never produced at the periodical exhibitions when the hopes of the advantages to accrue from an established name of this kind will prove to be ill founded

Would that we had an academy of opera governed by the same good sense that reigns in the British Institution Such a one would soon effect a change in the state of the art, which is decidedly on the decline and still, we fear, becomes worse before a reformation is produced

Part I

Symphony No. [illegible]	Haydn
Song, "[illegible]" Miss Phillips	
Duetto, "[illegible]" Miss Rainforth and Mr. H. Phillips (1st time these ladies)	Mozart
Concerto, Pianoforte (1st Pianist, Pupil of Mr. J. Peters)	Mr. Moscheles
Song, "Rolling in foaming billows," Mr. H. Phillips	Handel
Madrigal, "[illegible]" 3 Miss Rainforth	Stevens

Part II

Overture (Lodoiska)	Cherubini
Aria, "[illegible]" Miss Rainforth	Mozart
Duetto, "[illegible]" Miss Clara and Mr. H. Phillips	Spohr
Concerto, Violoncello (Pupil of Mr. [illegible])	[illegible]
Trio, "[illegible]" Misses Rose & Hayes, and Mr. Hayes (1st time here)	Mozart
Epicedium, "[illegible]" Miss Childe	Purcell
Quartetto, and Chorus, "[illegible]" Leader Mr. A. Parker	Mozart

CONCERTS IN THE GREAT ROOM OF THE KING'S THEATRE

This room, the finest in London for music, has been altered, repaired, and fitted up. The entrance is now underneath where the royal boxes were placed, and two spacious circular rows of small boxes have been built at the opposite end. One half of the floor has been raised into an amphitheatre, which with the other half is filled with seats

benches, but there are no side rows, the most inferior of the same uniform materials The proscenium remaining as a light blue, the ornamental part being executed in a cheap bronzed manner and very French. The whole is illuminated by one lustre only, as also from the centre of a ceiling which is decorated in good taste, and diffusing an agreeable light The air however is much too perpendicular and wants depth in the lower part. The proscenium is so, which as a figure effect gives it more the appearance of a parish stage than a concert or becoming as a room for music. The entrance to the floor is [illegible] extremely narrow and in case of an alarm of fire might be the cause of serious mischief. This narrow has been made for the purpose of getting a refreshment room under both, and at the same under the royal box or amphitheatre and we are decidedly of opinion that both have much detracted the more and proportioned the whole.

It was announced that three Grand Concerts would be given by all the singers of the King's theatre on the 8th, 11th and 13th of May Accordingly the first took place on Wednesday the 8th as advertised, and consisted chiefly of new duets sung, by Madame Pasta Mademoiselle Sontag with the overture to Tito a concerto on the violoncello by M Romberg (the composer of London which was not orchestral but pianoforte) and, as we think variations for the pianoforte by M Schmidt, a solo harmonic effect and a fantasia on the clarionet, by Mr Williams. All the principal singers performed, but very few people came to hear them that is, very few who paid

The second concert was a better selection, containing, among other things, of several compositions of Cimarosa, the Prometheus overture and a concerto on the violin by M Mazzinghi, the name that he passed at the Philharmonic concert but the master takes was much the same as before In fact, the concert has proved a most complete failure the usual fate of M Bochsa's attempts, who had the effrontery to place himself at the piano forte, as the conductor of the performances

CONCERTS AT THE ARGYLL ROOMS

Three morning concerts have been given here in the name of Signor Velluti but which are we believe a speculation of Mr Welsh perhaps conjointly with the singer. Madlle Sontag together with Madlle Blasis, Caradori, Pellegrini &c., have the vocal parts. The best instrumental performers are in the orchestra, namely, the members from the King's Theatre The leader is Mr F Cramer, and the conductor Sir G Smart. The first concert was very thinly attended the second rather better and the third was miserably full But the music selected is for the greater part of that insipid mawkish kind which the singers, aided by a few tasteless puffs in the allowed are so prevalent having run down the theatre, but into the ears of such of the public as are passive and allow themselves to be dragged by the overland mail of Venice, Rossini, Meyer, Pacini &c &c

GUILDHALL CONCERT FOR THE BENEFIT OF THE SILK WEAVERS

We must just notice, in general terms, the performance, which took place on Saturday the 2nd of May at noon, and was extremely successful, whether considered

[illegible] an [illegible] audience as the occasion which produced a new proof of [illegible]. Every thing connected with the management of this [illegible] institution is [illegible] and the performance of every [illegible] has evinced a [illegible] progress. Mr. Walter having by [illegible] training formed [illegible] which has for [illegible] appearance at London during the present season, which [illegible] and does [illegible] credit to [illegible] that will [illegible] to [illegible].

Recent Concerts.

Mr. [illegible]'s.

Hanover Square Rooms, Tuesday, April 30th.

A most respectable company attended each of the subscribers to this [illegible]. The selection had not much [illegible] though it contained some good pieces. Mad. [illegible] sang Pacini's [illegible] and part of the [illegible] ("Come vezzi"). Madame Vestris and Mr. Braham [illegible] Mr. [illegible] Miss [illegible] Mr. [illegible] Mr. [illegible] Mr. [illegible] Mr. [illegible] Mr. [illegible] and Mr. Begrez on [illegible] and Miss [illegible] daughter of Mr. [illegible] was heard for the first time in public. Her voice is a soprano of good quality, but her organ which was given prominence by displaying those powers and that musical knowledge which we understand she possesses. Madame [illegible] in the Zauberflöte followed by her own [illegible] from Handel's [illegible] a recitative in the [illegible] Pacini, and a new [illegible] (MS.) of Mr. [illegible] performed by Braham &c. the merits of which we have [illegible] the composition, formed the instrumental part of the concert. Mr. F. Cramer led, and Mr. [illegible] conducted.

Mr. J. B. [illegible]'s.

Willis's Rooms, Friday Morning, May 1st.

The music was as it always [illegible] end of Indian [illegible] but to hear Cramer & [illegible] Mr. [illegible] Lindley [illegible] Dragonetti [illegible] Mr. [illegible] Mr. [illegible] Mr. [illegible] Mr. [illegible] Mr.

...ano duet, "Elvira, o mi fiero," with Mesdlle Anna ... with charming effect, though the last part of the duet is ... by recitative, that it was difficult to hear the ... voice. The room was crowded to an overflow. Mr F ... had a very good benefit (not the Opera band) ... and the G Concert conducted.

Mrs ANDERSON'S.

Argyll Rooms, Wednesday Morning, May 13th.

A Scholarship concert has always appeared to us one of the ... of the age, and the ... ... Though people have begun to get satisfied with ... ...

singer of the scene. The character who has just set on the Hans opening with her as a net result of her decision was to the Austrian regime, the case of the thousand gold florins.

BERLIN

The celebrated Paganini is coming on and has given three concerts, which have been received by all the distinguished patrons of the place. Amongst all the specimens of the instrument which we have heard in professors and amateurs, we have never met with any thing like the execution and tone of this extraordinary man. His style of playing is so entirely unique, that it is difficult to convey any idea of it by description. The first movement of each piece he plays is generally grand and solemn, and in the adagio he produces a tone from the violin which is perfectly angelic, and which, from its extreme softness, is heard in every part of the house. The last movement of each piece is generally a species of air with variations, in which he displays the most wonderful powers of the instrument. He frequently plays on one string, and produces the most extraordinary effects. Sometimes he plays with the violin upside down, and produces tones which appear impossible to be produced by any human power. He frequently plays a duet on the violin and violoncello, which he performs himself, and produces the effect of two instruments. He has also composed a concerto for the violin, which he plays in the most masterly manner. The orchestral accompaniments to this concerto are very simple, and consist of a few violins, tenors, and violoncellos, with a double bass. The effect of this concerto is very fine, and the whole of the accompaniments are in the most masterly style. Paganini is a native of Genoa, and is now about fifty years of age. He is of a very delicate appearance, and his countenance is extremely pale and interesting. He is a married man, and has a son about nine years of age, who plays the violin in a very superior manner for his age. He is also a composer, and has published several pieces of his own compositions. He is very much admired by the Germans, and his concerts are very fashionably attended. He has received from the King of Prussia a present of 1000 florins, and has been presented with a diamond ring by the Queen. He has also received many valuable presents from the Princes and Princesses of the royal family. He has been offered a very large sum of money to visit Vienna, but has declined it, as he intends to remain in Berlin during the winter. He has also been offered a large sum to visit Paris, but has declined it, as he intends to remain in Berlin during the winter. He has also been offered a large sum to visit London, but has declined it, as he intends to remain in Berlin during the winter.

Paganini's concerts have created a great sensation in the musical world. His style of playing is so entirely unique, that it is difficult to convey any idea of it by description. The first movement of each piece he plays is generally grand and solemn, and in the adagio he produces a tone from the violin which is perfectly angelic, and which, from its extreme softness, is heard in every part of the house. The last movement of each piece is generally a species of air with variations, in which he displays the most wonderful powers of the instrument. He frequently plays on one string, and produces the most extraordinary effects. Sometimes he plays with the violin upside down, and produces tones which appear impossible to be produced by any human power. He frequently plays a duet on the violin and violoncello, which he performs himself, and produces the effect of two instruments. He has also composed a concerto for the violin, which he plays in the most masterly manner. The orchestral accompaniments to this concerto are very simple, and consist of a few violins, tenors, and violoncellos, with a double bass. The effect of this concerto is very fine, and the whole of the accompaniments are in the most masterly style. Paganini is a native of Genoa, and is now about fifty years of age. He is of a very delicate appearance, and his countenance is extremely pale and interesting. He is a married man, and has a son about nine years of age, who plays the violin in a very superior manner for his age. He is also a composer, and has published several pieces of his own compositions. He is very much admired by the Germans, and his concerts are very fashionably attended. He has received from the King of Prussia a present of 1000 florins, and has been presented with a diamond ring by the Queen. He has also received many valuable presents from the Princes and Princesses of the royal family. He has been offered a very large sum of money to visit Vienna, but has declined it, as he intends to remain in Berlin during the winter. He has also been offered a large sum to visit Paris, but has declined it, as he intends to remain in Berlin during the winter. He has also been offered a large sum to visit London, but has declined it, as he intends to remain in Berlin during the winter.

VIENNA

no doubt but he would produce a work of lasting value and really assistance to his fame.

LEIPSIC

The season Saturday is open before the public as a new work, entitled *Der wilde Jäger* (Leonie Hoven), a new composer. It seems much that is interesting in the history of German history, but is marked throughout by the greatness of the imagination, the incident happens still.

Performed Saturday opens. *Der Rattenfänger* which composed with success last autumn, is engraving here, and will be published, with a pianoforte arrangement, by the composer. The opportunity is looked for and anxious interest.

ITALY

Three cities, Turin, Genoa, Venice, and Florence, made claims of Parma's opera, Gli Amici nelle Sfide for the opening of the new theatrical year. This composition which obtained considerable success at Milan two years ago, and which has since been well received upon other theatres, met with but a cold reception at Turin in spite of the support it received from a good company of the head of which is the Lucchesini. Four pieces only were applauded, the overture, the scoring air, and the romance for tenor, arranged a favourable reception, though not appointed in the first instance on account of the indisposition of the king and queen of the Two Sicilies. The work was well performed, and the composer great receiving of the following principal singers: Rosa Morlacchi, soprano; Marianna Lucca, soprano; Carlotta Grisi, and Giovanni Matteo, tenor. At Venice, the success of the Amici nelle Sfide was complete, on which the tenors of Parmesano and Carlotta and a cello concerto played with a magnificent effect, it is hoped the public to explain the same upon the list at Genoa, though the singers were by no means devoid of merit. Not a song or piece was applauded in full, the whole made a complete failure. How singular then, is the fact recording success the composition, and to what source is this caprice on the part of the public to be attributed?

MILAN

Teatro alla Scala.—The next opera of the young composer Emilio Le Bonnieres, will succeed to place at the public house. Even on the fourth night of its performance the public media called for the composer and would that he appeared at the manager were forward to assure the audience that he had quitted the theatre. The orchestra seems prove the work to be the production of an excellent the singers and leader of the chorus, and the two the same spirit that pervades the whole. Ricordi has just published the principal pieces of this opera, with a piano forte accompaniment.

Teatro Carcano.—On his return from Venice, Madame Pasta is to give a series of representations here, and to make the most known two of her operas, Cimarosa's Gelosie di Procy is to be performed. The managers engaged to support her promises a real success to that of Bologna. Maestro Donizetti is to be the prime minister (Ser Bonnivard). The prima donna, the young Dispera, Antonio Bassi, and Cavalli, the bass cantante. But as Pasta is to be all the rage, the rest are suppose and go for nothing.

Pasta a period here to bring out her new opera. The musical novelty of the season is to be from the pen of Pacini, the author of Saffo and Gladiatore di Rimi.

FLORENCE

Luigi Bassi, an organ, is an opera at Milano, a the world of music, at least in the only world of opera. His opera performed at present at the Carcano theatre. Pacini, of the ground he has now upon and he is also from Maria Louisa, has recently composed [illegible] Rossini. The subject, the capture of a Moorish [illegible] expedition, is well in some of the new and original points.

VENICE

Teatro la Fenice.—Previously to the season by Rossini, the season by Signor Pacini, has been produced here and obtained moderate success. Some of the pieces have also provided great applause, and a romance sung by the Signora Bassi, a duet between the same singer and Mongini, and a terzetto executed by Bassi-Valli, Cavalli, and Gras.

Teatro San Benedetto.—A successful opera has been produced entitled "I Pirati Ebbrei," the musical production of M. Pacini, a pupil of the celebrated Lavarini, and professor of the French government. Some of the pieces were very well received, and pieces were given with the most applause by Mongini, Cavalli, and Gras. The [illegible] and other orchestra. The [illegible] were very well received, but [illegible] and [illegible] the [illegible] and [illegible] the [illegible] and [illegible] the

The Drama.

Lyric Theatre.

[illegible]

[illegible]

[illegible]

ON MUSICAL NOTATION.

(To the Editor of the Harmonicon.)

Musical Notation, or the Method of writing Music, is generally allowed to be susceptible of great improvement.

In its present state it has two serious defects. First, the want of simplicity, through which the elementary part of music is encumbered with difficulties which necessarily retard the progress of the learner, and have a tendency to abate his love of the science; and secondly,—the impossibility of conveying ideas to the mind through this medium with that degree of accuracy which is at all times desirable and in often essential.

I am aware that this is not a new subject, it has already attracted considerable attention both in this country and on the Continent, and a variety of new methods of writing music have been at different times submitted to the public. But hitherto nothing has been done, for although several of such suggestions have exhibited considerable ingenuity and merit, they have all one after the other sunk into oblivion. It is not an easy task to introduce a system which shall supersede one which is already universally received, and many have therefore concluded that the object can never be effected.

Perhaps it may be impossible to effect an entire change, but I am of opinion that it will not be found a matter of insurmountable difficulty to introduce certain improvements which shall leave nothing to be desired on this head.

The nature of these improvements I proceed to explain.

If a few of the most celebrated composers should perceive their importance, and be induced to adopt them in their future works, they must soon be carried into general practice, and in a few years we shall witness a complete reform.

A note or musical character, such as a crotchet or a quaver, is a sign designed to convey an idea to the mind of a given note or sound, and of its duration. It is required that the sign or character employed should be so simple and definite in itself, as to be accurately understood when seen, without receiving the least notice or doubt of a single instant.

The present method fails in this, owing to the form of the staff, the changes of the clefs, the uncertainty of what are called the *Modes*, and the arbitrary use of the same notes to express different durations of sound, so that minims are sometimes written for quavers, and quavers for minims.

It is a fault arising out of the present form of the staff, that when leger lines are introduced, the notes cannot be easily read at first sight. For when a number of lines are placed together, as there are no distinguishing features by which one may be known from another it is often necessary to count them before the notes can be understood. I allude particularly to such passages as the following:—

Flauto Primo. Overture, *Faniska*.

The difficulty is greatly increased by the circumstance of a great part of the music used in an orchestra being in manuscript. A practised eye may possibly read such passages as the above from printed copies with comparative facility, but in manuscript copies the leger lines are seldom placed equidistant from each other, and in that case the notes cannot be understood even by the most expert, without study and reflection.

The clefs were probably invented to supersede the use of leger lines, and that the parts to be taken by different instruments or voices might be easily distinguished from each other as a score. But although this object is in some measure effected, it is at the expense of a much greater evil, for the same notes change their places on the staff so often, that we are always liable to mistake them for others in a different cleff, and a similar confusion is caused to that which would arise in our accounts if the figure of 3 were sometimes to represent 3 or 10 units. When a note is placed, for instance, on the middle line of the staff it does not momentarily convey a distinct idea to the mind, we must pause to ascertain its character with certainty. It is a in the treble clef, in the cleff usually employed for the bass it is e, and of the c clef be used, it may represent either of the seven notes in the scale according to the place which the sign of the c clef occupies on the staff.

The c clef is not now used to the same extent as formerly, but even by modern authors it is still retained to distinguish some of the parts of a composition, the consequence of which is, that those parts cannot be taken up by performers generally but only by such (and they are not numerous) as are well acquainted with the character. In provincial concerts, and in amateur musical societies, it is difficult to collect all the instruments required for an overture: there is generally a redundancy of some and a deficiency of others. In such case the flute will sometimes take the part of the oboe or clarionet, and the violin or violincello the part of the viola, but I have often seen the part of the latter instrument wholly omitted, because a performer accustomed to read difficult passages in the c clef could not be procured.

As respects the durations of sounds, it is a great fault in the present system, that through the absence of all rule, one composer employs quavers and semi-quavers where another endeavours to convey his ideas by minims and semi-breves: so that at first sight we do not know whether an air is to be sung or played in the measure of a funeral march or of a quadrille. For example, in the following passage from *Macbeth*, although a large movement, the same notes are employed as if the movement were allegro.

June, 1833. V

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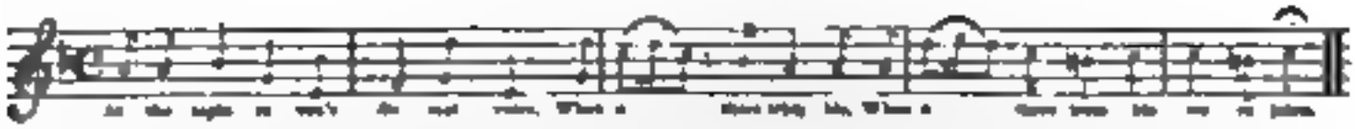
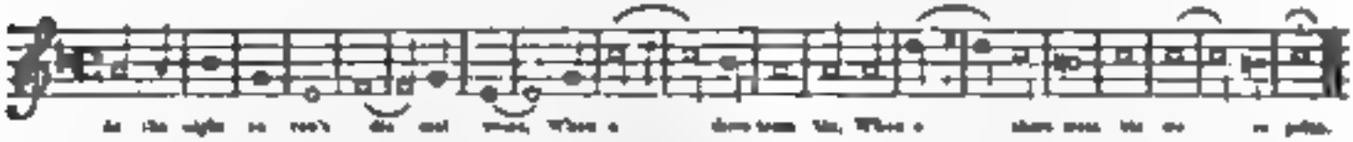


It is obvious that this passage would be much better understood if written as follows



The words do not indicate the real time of a composition, although employed for that purpose. They inform us whether we are to count three or four or eight within each bar, but they do not teach us with what rapidity we are to count. The explanatory Italian terms placed above the staff give little assistance, as they are very indefinite: they are almost as useless as the words, for the adagio of one is the allegro of another. On this account, an overture, the performance of which may usually occupy fifteen minutes, will sometimes be performed in less than ten, so much is left to the discretion of the leader, and so little is accurately known of the intention of the author.

That objection is in some measure removed by the introduction of Maelzel's metronome: but as it is an expensive instrument, it will never be in the hands of the public at large: and, therefore the reference made to it by modern composers is but little understood. It is desirable that it should be generally known, that every individual may make for himself a very simple instrument, equally well adapted to effect the same object. A few feet of tape with a small weight attached to one end, and suspended by the other to a pendulum, which, when set in motion will perform a certain number of vibrations within a minute of time: mark on the tape the number of its vibrations at different lengths, from fifty to one hundred and sixty, and it is at once a metronome. It is quite unnecessary that the motion of the pendulum should be accompanied with any sound, the time occupied by each vibration, which may be as correctly understood by the eye as by the ear, defines the exact duration of each note. The space which the pendulum will traverse when it receives its first impulse, will gradually become less and less with each vibration: but *the time* occupied by the first and last vibration will be the same. Let the pendulum or tape be made to wind round a cylinder and be enclosed in a neat mahogany case, and as the cost would be a mere trifle, it would be a profitable speculation as an article of sale.

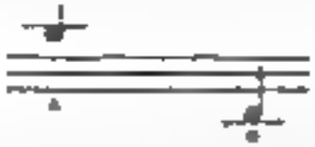
The following are the improvements which I would suggest.

1. I propose to discard the use of different clefs, and to write all the notes of the scale upon one plan.

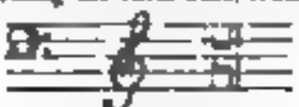
2. To change the form of the staff in such a manner that it shall comprehend the tones and semitones of one scale only, in order that it may be more easy to describe different scales of sounds, and that without altering the position of the notes in the staff.

I propose that the notes shall retain the places they now occupy in the treble or g clef, but that the two bottom lines shall be omitted, so that the staff shall consist of but three lines and four spaces, instead of five lines and six spaces. Thus

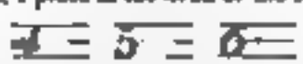
3. When it is necessary to introduce legar lines, I place them at the distance of two spaces from the upper or lower line of the staff, so that the octave a and lower octave a would be written in this manner.



The advantage of this method is, that the leger lines cause no confusion, the two intervening spaces separating them from the other lines, they are at once recognised as belonging to another staff, and the notes placed upon them preserve in that staff as in every other one uniform relation to the same number of lines and spaces. This will be better understood by the following example, in which a is written in different scales, and contrasted with the present complicated method.

4. I propose to number the different scales of sounds, to distinguish them from each other. The lowest scale to be called No. 1 the highest No. 7, and to the intermediate scales to be given the intermediate numbers. Thus, instead of describing the vocal bass, tenor, and treble, by the characters  employed in the

F, C, and G clefs, I place at the head of the staff the numbers

4, 5, and 6, 

The lowest note on a modern piano is C, but it is best to begin two notes below C, and count from A to G, in order that the first place in the staff should correspond with the first letter in the alphabet, by which circumstance it will the more easily be impressed upon the memory.

5. Instead of words, or characters representing what is called common time, or $\frac{2}{4}$ or $\frac{3}{4}$ time, I place at the head of the staff, figures describing the number of vibrations which the pendulum of the metronome should make within each bar, and the exact duration of each vibration, as follows.

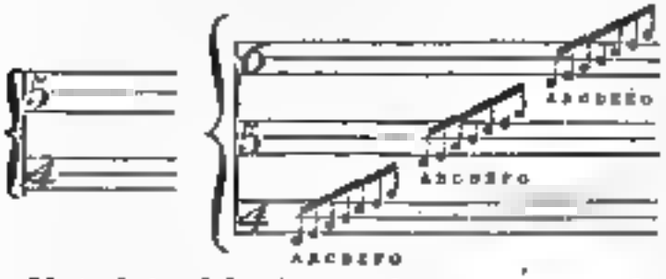
The figure 2 directs us to count 2 vibrations in each bar, and the figure 32 denote that the duration of each vibra-

tion is the 32nd part of a minute of time, which a reference to the metronome will give with the greatest precision.

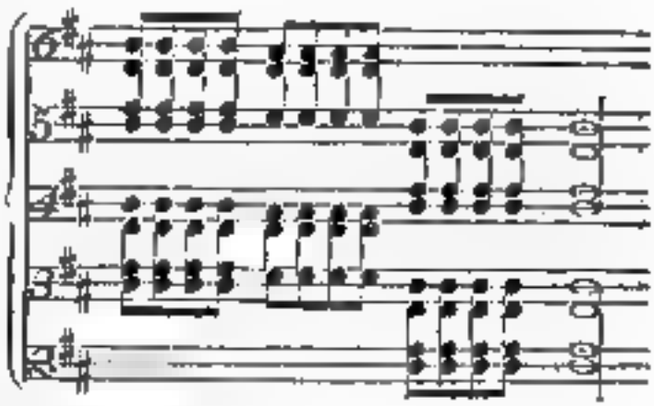
6. To obviate the arbitrary use of the same notes in different measures, I propose the following rule. The duration of a semibreve never to be less than the 30th part of a minute of time; a minim to range from 31 to 60; a crotchet from 61 to 120, and a quaver from 121 to 240.

This rule does not give absolute accuracy but the nearest approach to it that can be made, so long as the notes continue to bear to each other a geometrical rate of increase.

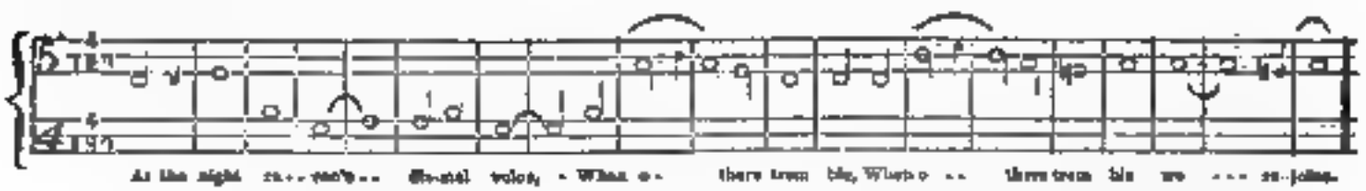
7 In writing music in which the notes ascend or descend into many different scales, instead of employing leger lines, I desire be as many staffs as there are scales, and connect them with a bracket, thus:—



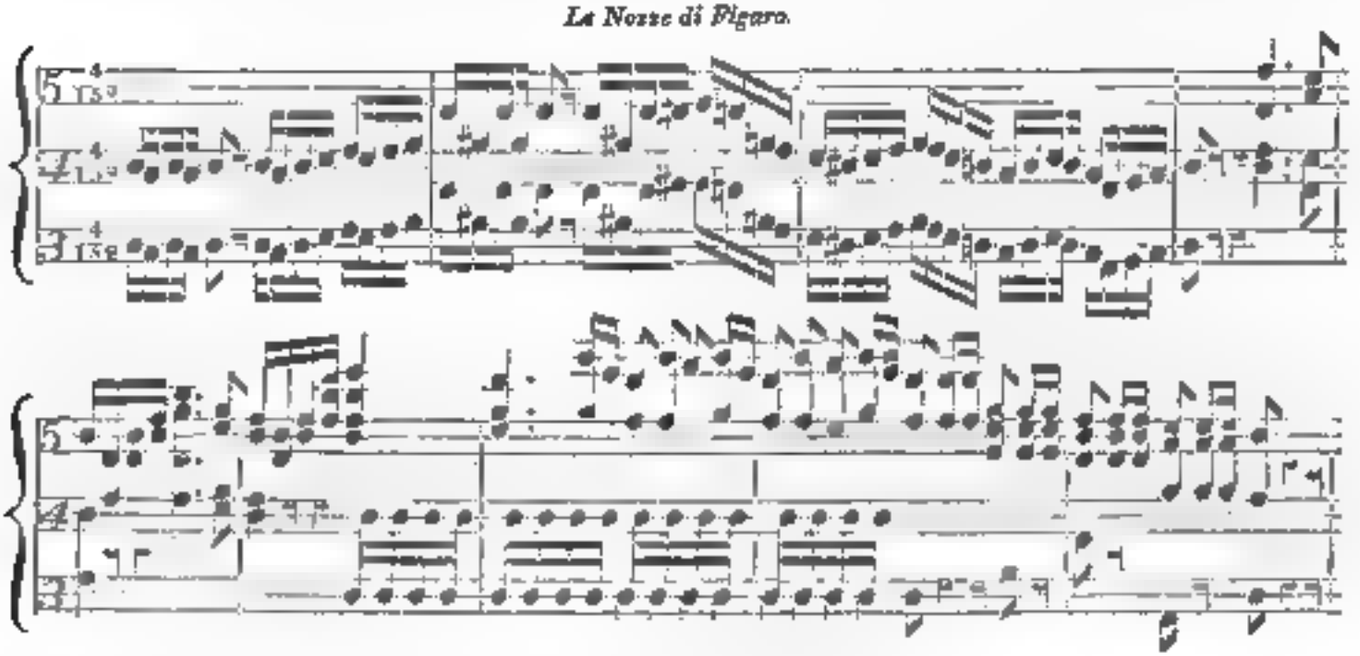
Music designed for the piano-forte or organ, may be written in the following manner, the notes to be played by the right hand having their tails turned upwards, those for the left hand turned downwards.



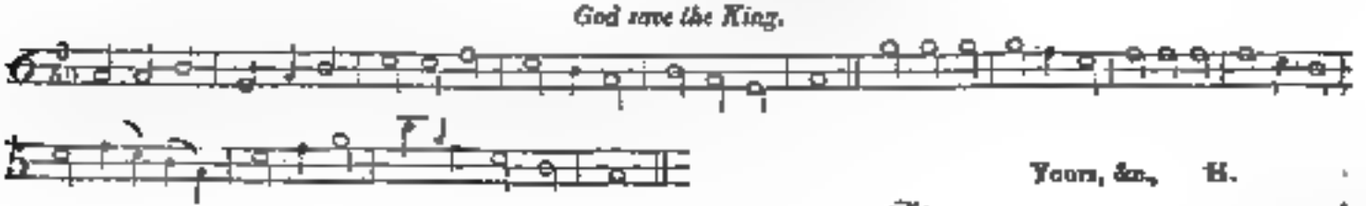
It must be obvious that a much clearer idea is given, by this method, of the merits of a composition, than can be conveyed by the present system. By this plan the eye is enabled to discover at a glance the relation of the different parts, and the chords employed are immediately seen and understood. I conclude with a few more examples.



Le Nozze di Figaro.



God save the King.



UNPUBLISHED LETTER OF MOZART

The *Musical Gazette* of Munich, a periodical work lately established, gives the following letter of Mozart, with a translation of which we present our readers. Independently of the interest that attaches to every thing calculated to throw a right upon the character of this great man it is very curious in itself, as it affords us the means of making a comparison between the times, circumstances, and persons of the period in which Mozart wrote, and what is actually passing under our own eyes, in cases of a parallel nature.

The letter is addressed to the Baron Heribert von Dalberg, a distinguished friend of the art, by the young composer, then in his twenty-second year. It was written during Mozart's stay in Mannheim on his return from Paris to Salzburg in 1778 — two years before he wrote his *Idomeneo* at Munich. The Baron Heribert von Dalberg, younger brother of Prince Carl Theodore, was not only desirous of improving the opera at Mannheim, but also ambitious of raising it to a rank with the first theatres of Germany. He devoted his own time to dramatic literature, and to the encouragement of every circumstance to which doubtless the following letter alludes. It will be observed that the artist addresses a man of high rank, with all the familiarity of an equal which must appear strange considering the state of Germany at the period in question. An explanation of this will be afforded by a reference to Mozart's biographers, who represent that in his early years he manifested the same independence of character that he preserved in after life. The supervisory restraint by rank and dignitaries were but little to his taste, unless placed on a knowledge of that art, which in his eyes was every thing.

"Sir. I have to be called to pay you a visit, but had rather the honour of finding you at home. It is true that I paid you my respects yesterday; but still I was not so fortunate as to find you disengaged. In consequence I have to ask pardon for thus addressing you; but it is of urgent necessity that I should come to an understanding with you. You know our task. I am not an interested person; no selfish motives should prevent me from doing a pleasure to an individual so generous and so true a connoisseur in music as yourself. In return, I also feel persuaded that you cannot but wish me to suffer any thing here prejudicial to my interests; and it is for this reason that I take the liberty of making my first and last observations on this affair, because it is impossible I can stay here any longer unless something decisive be done as my regard.

"I engage for the completion of five-and-twenty Lieds, to form a contribution to my benefit for the term of two months, to arrange every thing necessary count at all the rehearsals, &c., such that negotiation, however, that I shall receive the said sum at the end of January. I also demand the freedom of the house; but that is a matter of course. Such, Sir, are the only terms to which I can accede. If you consider this proposal at your leisure, I think you will allow me the power of arriving with discretion. With respect to your opera, I assure you that I should wish all my heart set it to music; but really I cannot undertake to do it for less than five and twenty Louis d'or. I put it to yourself whether I can; but at the most moderate calculation, it will require as much or more labour than the concertos. Besides, there is another circumstance, that withholds me from undertaking the task, and that is your having told me that Gluck and Schweitzer had already put their hands to the work. But, supposing even that you were to offer me fifty Louis d'or* for the work, still my conscience would dissuade me from undertaking it. What would you do with the opera, without singers either male or female to execute it? If, however, in the opinion of Gluck opera practicable to have it performed as it should be, I will not refuse, out of the respect I bear you, to undertake the work; and in that case I give you my sacred word of honour that it shall not be any mediocre performance.

"Having thus candidly and explicitly avowed my sentiments on this subject, let me beg of you to come to me previous a decision as possible. If I could learn even the determination this very day, it would be most acceptable to me, as I have heard that some one is to set out all about for Munich, on Tuesday next, and I should be very glad to avail myself of the opportunity. In the mean time, I have the honour to remain, with all consideration,

"Sir, your most obedient humble Servant,

"Wolfgang-Amadeus Mozart."

"Wednesday, December 24, 1778."

OBSERVATIONS ON SOUND.

BY MR. SEATON.

Music would not have recommended itself so effectually to the esteem of mankind if it had always been merely instrumental. For if I mistake not, the expression of music without poetry is vague and indeterminate; and hence it is, that the same air may sometimes be opposed to every measure of a long ode or ballad. The change of the poet's ideas, provided the subject remains nearly the same, does not always require a change of the theme; and if custom have ever determined otherwise, there were but little the possible be supposing what every musician knows to be absurd, that a living verse to a tune or a tune to verse, it is more necessary that particular words should have particular tunes adapted to them, than that the general tenor of the music should accord with the general subject of the composition.

It cannot be denied, that instrumental music may both awaken our sensibility and give a direction to it; that is, may both prepare the mind for being affected, and determine it to one set of affections rather than another. It is peculiarly fit to express rather than communicate, compassion rather than agreement, devotion rather than love, and admiration rather than either. Certain tones there are which having been always connected with certain actions, do, merely from the power of habit, dispose men to those actions. Such are the tones customarily used to regulate the motions of dancing.

This is in a general tone, that poetry is the most commodious and most accurate interpreter of music. Without this auxiliary, a piece of the best music heard for the first time might be used to some entertaining, but we should not be able to say what. It might make the heart to palpitate, but poetry or language would be necessary to the person that would like a real emotion by fixing the fancy upon some definite and affecting ideas. A fine tune

* Five and-twenty Louis. The Louis d'or is a celebrated gold coin like one, that the Louis d'or of the time of the Revolution, and the value of the guinea may have and some of the readers of the work, to the amount they value of their money.—(Editor.)

[illegible] the most perfect, and to have the most perfect. The [illegible] of a man's house, well lighted and well managed, have a [illegible], a regularity and an energy, beyond those of any [illegible], and a few simple rules understood by everybody, or learned [illegible] the simplest and most striking sound either in or out of nature. It is not strange then that he most commonly people upon earth, Shakespeare, as it would seem, with whom should have conversed a [illegible] capacity in order to produce a third species of [illegible], the like not the production of either. For many it can be affirmed with truth that no portion of conversation have ever heard for the first time the sound I allude to without some degree of interest corresponding not only from the disagreeable effect we perceive by what was before his eyes, but even from the thrilling sharpness of tone that had startled his ear? Let it not be said that in this abominable expedient between are rendered more complete and melodies rendered which before were unpronounceable. Nothing that shocks humanity ought to have a place in [illegible] art; nor can a good ear be grounded in an acquired object, or a good [illegible] with any corrupt [illegible]. Surely every lover of music and of his kind would wish to see a pure and [illegible], which is at once a delight to both [illegible] and to the [illegible] so far from being demonstrable that it cannot even be used to do any thing more than [illegible] a noble art more rich and precious and make the human breast a [illegible] for human sentiments, but for [illegible] screaming and squalling.

To make [illegible] a song in which we have [illegible] understanding the words, is not a perfect state of the great [illegible]. The former may be allowed to charm the ear with sweet sounds in the same degree as which the latter pleases the eye with beautiful colours. But as the design of the whole and the meaning of each part be made obvious to sense it is impossible to derive any [illegible] entertainment from either.

I hope I have given no offence to the [illegible] by these observations. They are dictated by a hearty zeal for the honour of an art of which I have heard and seen enough to be satisfied that it is capable of being improved into an [illegible] of virtue as well as of pleasure. If I did not think so, I should hardly have taken the trouble to write these thoughts, which, as they are, upon the philosophy of a

C. M. VON WEBER'S POSTHUMOUS WORKS.

TONKUNSTLER'S LEBEN. EIN ARABESKE.

(THE LIFE OF A [illegible], AN ARABESQUE)

(Concluded from p. 132.)

A Polichinello was in full activity in the quarter of the [illegible] which Dame had entered her carriage, and it was some time before I could make my way through the dense crowd. At length I again caught a glimpse of the [illegible]. He was in deep conversation with three [illegible] in black, and before I could reach the spot where they stood, I saw them open a way through the crowd for a tall monk who was making by the arm a female dressed [illegible] with a long [illegible] veil. In the impulse of the moment I made a sudden movement, and came in such violent contact with a couple of gens d'armes, that they instantly seized me exclaiming "Where the devil are we have caught my gentleman at last!" While I was struggling to get free from their grasp, I had the satisfaction to see the three [illegible] in question make their exit with the lady through the side-door of the saloon. I stood and was like a madman, and to the evidence of my senses had nearly [illegible] my own senses was not to [illegible]. The moment I got free I rushed into the street, but amidst the confusion of a hundred carriages, could discover no traces of the fugitives. In a transport of fury, rage, and despair I hastened home to my lodgings. After the first burst of passion had subsided, the [illegible] of what I was, however [illegible] to [illegible] the [illegible] of half the other occasions of the [illegible]. I gradually became more calm and collected. First then I put [illegible] I entertained [illegible] to [illegible] a lover in the [illegible] of the name of Lenore. And who is Lenore? A [illegible] known to me over by name and who at all [illegible] have had the slightest interest in my regard. Again, is there but one female of the name of Lenore in the world? What good have I [illegible] that in the present, which, in my [illegible], I have [illegible] myself to call my Lenore?"

Startled by these reflections in part and in part [illegible] by exhaustion, I at length fell asleep. But the lady in white and the [illegible] [illegible] [illegible] before my imagination, so that I awoke [illegible] and unrefreshed. I endeavoured to [illegible] my thoughts, and to [illegible] them to composition, but in vain. I was in that unfortunate frame of mind so common to men of [illegible] temper, in which the [illegible] of [illegible] are produced not from external but from [illegible] causes. Where others find more [illegible] than are in a [illegible], where others see [illegible] [illegible], they are entertained by [illegible] of [illegible]. There [illegible] [illegible] [illegible], and they very [illegible] to be active causes of their [illegible], for [illegible] and [illegible] [illegible] [illegible] to the [illegible], it was never till up the road to the end, which it has since [illegible].

Several days passed in this state of mind. How often did I fly to [illegible] in the hope to give utterance to the feelings that overwhelmed my soul! but to no purpose. There was a chaos in my thoughts, and when I endeavoured to [illegible] my [illegible] into order they escaped to repel the effort, and to end in [illegible] and [illegible] of thought.

The [illegible] [illegible] that came from the [illegible] when it [illegible] and the [illegible] [illegible] [illegible], proved a [illegible] to my repose. He who has [illegible] that [illegible] has [illegible] in [illegible] to the human heart. The deepest feelings of the soul are felt, but not expressed. The true [illegible] for the [illegible] of a [illegible] of art in the [illegible] [illegible] [illegible] [illegible] when the individual [illegible] to [illegible] [illegible] [illegible] as [illegible] from itself, and [illegible] it as [illegible] object, and as the [illegible] from [illegible] [illegible] to [illegible], finds [illegible] to [illegible], to [illegible] and to [illegible] [illegible] to the [illegible].

The moment had not yet arrived for me. It was some [illegible] before I recovered my [illegible] and [illegible] tone of mind; and at last, when reason and reflection had fairly [illegible] their sway, I [illegible] a resolution to [illegible] from my mind all thoughts of the [illegible] of my former [illegible].

In this determination I was [illegible] [illegible] [illegible] days, and was [illegible] myself on having made a [illegible] when [illegible] to [illegible] her, when the [illegible] [illegible] of my [illegible] [illegible] [illegible] upon her [illegible], and awakened all my former flame. I put my hand into [illegible] and [illegible] the packet on the [illegible]. I had [illegible] the same evening, and found a paper [illegible], at the first glance, I recognised it to be the same which her [illegible] [illegible] had given me to compose, and which I had promised to have

this at the next halt. The next hexameter To Henry was of itself a sufficient motive for me so doing. I was the dullness to suppose my exploits, and sat down to read it. It was a beautiful poem, and the spirit that breathed through the whole of it positively enchanted me. On a second perusal a melody in unison with the sentiments contained in each presented itself to my mind, and I had hastened to embody it to paper and was giving it the last finishing touches, when my friend John came in.

"Heaven be praised, said he, "that I again see you at work, and that your countenance has resumed its usual calmness. Do I disturb you?"

"I was just about You were going to say"——

John. That it was unreasonable to see how you can seem to endure what you are undergoing. I have long wished to put some questions to you on this point."

"You are very kind. I could almost bring myself to believe such. From that date we at least devoted ourselves this week to the exercises I propose two hundred, the one of which is adapted to the powers of memory and the other to concentration. For instance I am able to repeat mechanically and with ease six things totally different and not wholly occupied by my subject, and each of the next I can pursue a train of connected thought and composition. I think, however, another time as we doing I feel considerable reluctance of spirits, and under the state of pressure under the oppression of certain gloom, who spirit and the things of which they are accompanying."

John. And so is the same with you in respect to every kind of suspense.

"Not altogether. The more severe marks of grief, such as hopeless the prevent me from meditating both."

John. That's reason enough. Now I should have fancied that it was precisely the sort of stuff that exerted the least exercise of the faculties; and that, for the very reason it was sufficient for a composer to have properly digested the 5 subjects, Fox, Wolf, and other animals of the same nature.

"On the contrary, an exaggerated use of the slowest kind is absolutely necessary; but our feelings should never be grinding wheels to drive our engine over the dreary ground, for we should be not going by the guidance of the wheels."

John. The wisdom exhibited in which you are now employing work out to the most perfect evidence that you are not composing tragedy.

"Ah, there are some unenlightened people who never let the poor fellow poor in peace. Well, then, to tell you the truth, I was composing a song."

CHAPTER XXVII

* * * * * * Having made my escape from the company, I returned to my quiet and lonely chamber and once again visited the scenes of that enchanted which I have always found so delightful and so beautiful. Here I was shown all that mysterious which I am obliged to conceive in the secrets of strangers; that rare and excellent creation which resembles a heart agitated by a thousand conflicting sentiments, of which the least part are those arising from the presence of external circumstances. And, as then as again, I had to be grateful the unnatural over-excited that it was impossible for any one to endure that a moment longer in calm, and to my shame, as calm, would appear a heart composed by such scenes, which then running deep at once my body and soul.

It is by pressure only that the water is raised by pumps: even above does the spring shoot in sparkling, and difficulty and distress have often produced great men. If, therefore, it be provided me in early life morning to myself, my experiences of previous nights to have made foundations for more noble moral superstructures than myself, be the work as well as the most important events of my existence, has been a thousand obstacles in my way and a resistance I have now surrender the hitherto I experienced and the difficulties I had to encounter, were overcome and endeavored the experiment. The only advantage of advantage I can be called,—derived from these harrowing feelings, is a greater comparability to the hours of distress: so that you could at no longer able to make an experience upon and because the other long restrictions, but a real one would be weighed with benevolence restore work at hand at hand, like an unwelcome spectre. From the moment of my birth to the present hour the events which my life has described have been different from that of other men. It is easy for me to direct with delight on the recollections of a balanced spirit as happy and restless glee: but ways are beyond like that of other boys. In the young years of youth I was naturally an old man a misanthrope, and an experience dismal which have myself and our fellow-citizens. My heaven as a stranger to restrained love for my regard, shrunk me was more than all the dreams by which I was fed enough to keep myself before, even when a thing such my feelings. One supported with me to-day I happened to be absent the one hope in our voyage under hand another pre-tended to save me for the sake of my country, when a short gratified her vanity by giving myself and all the rest of the world to suppose that I had made a free-will of her heart. My belief a heavy recollection of which is the predominant of my early years. I had been of a sublime idea, to grow and with it was a great share of the chosen upon human happiness. And yet when all should be known that I owned that a woman who would give herself the trouble to discover me an opportunity that I might believe at all. Have granted, should I be so long alive in awakening me from my dream of happiness, but in spite of my belief of the end I had to the misery of having them.

I said that my youth was unhappy. Have a mild to be otherwise, since I had my mother as a very early age, and because my father a part? I was aware that he loved me to excess, and in spite of all the reasons and even I felt the loss is severe, my feeling of misfortune is in my regard, and a loss of the kind is never repaired to a parent.

I afterwards imagined I had found friends, relations and acquaintances had learned them to me: my imagination, and I was disgusted. I then threw myself into the arms of art. I sought myself to work upon great subjects as little has often done. But, upon a closer scrutiny, I was obliged to find them, in spite of their apparent originality, very nearly upon a level with myself. The moment came at which that pride should work either as a most unbecoming weapon, when then were the objects to do so. I then threw out of the rules to comprehend that more and to myself. I should have been lost. And so Then, my only refuge, my hope, was all over. Then rushed from my agitated me as a foe, and at the very moment I was endeavoring them in distress of heart, rushed back to the spirit of the sole possession of my own enthusiasm. Consciousness, which annoys and stings everything and which, like the fabled dress of Hercules,—clung so gratefully to humanity, and me in contact with myself, with my friends, with the sun, sky, with heaven itself. While I endure to them, I am

waiting to meet any; while I laugh, I am grinding; while uttering some joke d'esprit, I am pronouncing my death warrant.

In a word, misery is the portion of man: the range of probabilities is ever before his eyes, but only to mock him with the impossibility of its attainment: he is ever restless and discontented: he is a personified impulse, without any settled power, will, or a capability of repose. He may possess them for a moment: but they are evanescent phenomena, upon which it is impossible to calculate. To me there cannot be a more convincing proof of the truth of this, than the very speculations in which I am at this moment engaged, and which flow from the very failure of my soul.

ON THE SOUNDS OF THE MUSICAL SCALE.

I. Enquiry on the Numerical Values of the Notes of the Scale; by M. Delezenne.

II. Note upon the Number of the Natural Modes; by the same.

(*Extract des Travaux de la Société des Sciences, &c. de Lille, année 1827.*)

The numbers generally adopted to represent the notes of the scale, are, it is well known, subject to some degree of uncertainty, as much from the difficulty of determining them by direct experiment, as from the great tolerance of the most refined ear: a tolerance which, in other respects, is very fortunate, for without it music would have no existence. But, to compensate for this, theorists who do not think proper to adopt the received opinions respecting the formation of our scale, and who have some peculiar views of their own to propound, have not failed to avail themselves of the uncertainty. We are, therefore, much indebted to the learned and modest author of the memoir the title of which we have above given, for the extremely delicate experiments he has made, with a view to elucidate this difficult question, which direct observation seemed to have no power to grasp. These experiments, which appear to us to merit entire confidence from the precision with which they have been made, decide the question in favour of the ordinary theory, and give us at the same time the measure of the sensibility of the ear in the appreciation of the degree of gravity or acuteness of sounds: for it was requisite that the author should begin by finding this measure.

The ear of a performer (artiste) is sensible to an interval of a quarter of a comma $\left(\frac{81}{80}\right)$; in the centre; that of an amateur is sensible to a half comma, or $\left(\frac{81}{\cdot 80}\right)$, but it is requisite that the two sounds should be heard alternately, because in the comparison of simultaneous sounds, the ear tolerates greater differences.

The ear (of a performer) is sensible to an interval of a third of a comma in an octave.

In the fifth, the interval of $\frac{1}{12}$ of a comma is sensible to performers, and three tenths to other persons. Thus, the ear is more strict for the fifth than for the octave or the octave, a circumstance very worthy of remark. It hence results, in particular, that the value $\left(\sqrt{\frac{3}{2}} = 1.4142\right)$ attributed to the fifth by Euler, which the author had principally in view to refute, is entirely inadmissible, as well as the rest of his system.

The author has not ended here. It is a fact, confirmed by daily experience, that in ascending in the octave from the tonic, the ear is strongly disposed to pass from the leading note (note sensible), that we instinctively sharpen the latter in order to arrive nearer at the octave. Following up this remark, M. Delezenne raised the c by a comma: then the e and lastly the g, he thus obtained a scale composed of five major tones equal to $\frac{4}{5}$, and of two semi-tones represented by $\frac{15}{16}$. But this scale, though very preferable to that of Euler, did not stand the proof of the ear: which immediately perceived that the c, the e, and the g were too high. But this last only to descending.

The following are some other applications. When we pass from any key to its dominant, and take the latter as a new tonic, the second note of the new key, which is the sixth of the primitive one, exceeds a comma. This arises from there being between the second and the sixth notes of a key, only the interval of a fifth diminished by a comma. Also, when in playing in c on the violoncello, the experiment properly made will prove that the a is too high.

The author might have made a similar verification, which we regret did not suggest itself to him. It consists in this, that the a, considered successively as the sub-dominant of the key of e minor and as the second note of the relative key to c major, ought to be lower by a comma in the first case than in the second. It would be curious to ascertain this by experiment, because it would prove the minor scale to be formed of three successive perfect minor chords.

Lastly, the value of the sharp is not obtained by multiplying the note which it affects by $\frac{25}{24}$, but by multiplying the note above by $\frac{16}{15}$. The ordinary rule is only applicable when a sharp is to be inserted between two notes which differ only by a minor tone. In the other cases the value of the sharp is $\frac{16}{15}$; it is higher by a comma than the other sharp. The results are analogous for the flat.

Such are the principal facts arising out of an investigation, which appear to us to merit the attention of theorists.

We shall not discuss the author's system of musical modes, because to us it appears to rest upon a false basis, though we acknowledge that the definition of mode given by M. Delezenne is applicable to our two ordinary modes as to the mixed mode of Blainville, and to the authentic modes of church music. (*Tous authentiques de l'église.*) We do not, however, consider this as a true system of mode: for many melodies are to be found in various authors that do not accord with the definition of M. Delezenne: although we consider them as constituting real modes.—*Bulletin des Sciences Physiques, &c. Avril, 1828.*

BOIELDIEU'S NEW OPERA, *LES DEUX NUITS*.

[*Extract of a Letter from Paris.*]

June 1, 1828.

* * * * * * After various delays and disappointments, Boieldieu's new opera, *Les Deux Nuits*, has made its appearance at the Opera Comique. Nothing could exceed the anxiety which this work excited in the musical world: all were desirous to compare the latest production of the head of the modern French school, with his former compositions; to see whether he had adhered to his former originality of character, or had been induced to

[illegible]

ORGANS IN SCOTTISH CHURCHES

[illegible]

was that the clergyman was severely censured, and ordered to pull it down. Instead of obeying this injunction, he determined to renounce his allegiance to the government of his church, and did on last Sunday, accompanying his declaration with an admirable address to his flock. On the day following there was a very crowded meeting of the congregation, at which it was resolved, without a dissentient voice, to return thanks to their pastor for his conduct, and to adhere to him as an independent congregationer. It is expected that other congregations will follow his example, and all who do so of course will have organs in their churches.

"Perhaps you may think it worth while to record the event, which, though of little interest in England, is yet of importance, as paving the way for the general use of organs in this country."

Dr. CROTCH'S LECTURES.

During the months of May and June, Dr. Crotch, professor of music in the University of Oxford, gave a course of six lectures at the Royal Institution, Albemarle-street, which were attended by the members and their families chiefly. As practical examples of various composers, nothing could have been better calculated for the purpose than those produced and performed by the highly-gifted professor: but as a science to be illustrated, and one that ranks so high, we have always thought that the science of music, strictly so called, should at least divide the lecture with the practice. The subject is a very curious one, and could not fail to prove interesting in the present philosophical and inquiring age.

The following is the syllabus of Dr. Crotch's lectures:—

Lecture I.—*Tuesday, May 19th.*

On the Music of the Ancients, and National Music. The National Music of the Hebrews, of China, Java, the East Indies, Greece, Ireland, Scotland, Wales, England, France, Scandinavia, and Norway.

Lecture II.—*Thursday, May 21st.*

On Scientific Music. The Inventors of Harmony by Guido in the 11th Century. The Ecclesiastic Style invented before the Reformation, and the Ornamental after. They all grew on National Music. Ambrosian and Gregorian Chants. Tallis. Dragons de Pré. 15th Century. Present State of Parochial Church Music. Psalm Tunes of the Reformers. Cathedral Music. Boyce's Collection. Orlando di Lasso. Palestrina. Tye. Farmer. The Madrigal invented in the 16th Century. Monteverde, Carissimi, Stradella, Bird. Recitative invented for the first Opera. The oldest Oratorio by Carissimi in the 17th Century. Gibbons.

Lecture III.—*Thursday, May 26th.*

The Cantata and Opera Aria invented in the 17th Century. Cavalieri, Alessandro Scarlatti, the father of the Ornamental Style in Scientific Music. Handel. Sebastian Bach. Improvement in the Accompaniments of Oratorio and Opera Songs.

Lecture IV.—*Tuesday, June 7th.*

Music of the latter part of the 17th and early part of the 18th Centuries. English Church Music. Croft. Durante, Pupil of Alessandro Scarlatti. Corelli, the Inventor of Concerted Instrumental Pieces. Henry Purcell.

Lecture V.—*Thursday, June 9th.*

Concert Rooms on the present Scale of Music. Decline of the Art. Remedies suggested. Music of the earlier half of the 18th Century continued. Steffani, Marcello, Leo Pergolesi, Sebastian Bach. Portrait of his Life, by Forkel, recommended.

Lecture VI.—*Thursday, June 16th.*

George Frederic Handel. The manner in which he formed his Style. His Anthems, Organ Fugues. Instrumental and Vocal Chamber Music, Concertos, Overtures, Recitatives, Songs, Duets, and Choruses of his Operas and Oratorios. His Character extracted from the predominant Styles. Conclusion of the present Course.

Mr. JAMES AND M. TULOU.

To the Editor of the HARMONICON.

Sir, 98, *Regent-street, June 21, 1832.*

We shall consider it a great favour if you will insert the enclosed to be printed in the next number of the *Harmonicon*.

We are, Sir,

Your humble servants,

MESSRS. S. & HIME.

Un mot à Mr. W. H. James.

J'ai lu dans un journal un article où se trouve cette phrase: *M. Tulou a reconnu que les flûtes de M. James étaient supérieures aux flûtes de M. Monzani.*

Il faut que je parle bien mal l'Anglais ou que M. James ne comprenne pas du tout le Français pour interpréter ainsi la réponse que je lui ai faite après avoir essayé sa flûte à la demeure même qu'il m'a fait l'honneur de me rendre. Je ne répondrai donc qu'un seul mot, et je déclare que M. James le comprendra plus exactement.

Je ne me permets pas de juger de la qualité des flûtes des différens auteurs de Londres, tout ce que je puis dire à M. James, c'est que jusqu'à ce jour je ne me suis servi, en Notre Angleterre, que de celles de M. Monzani.

Londres, le 23 Juin, 1832.

18, *Gerrard-street, Soho.* TULOU.

Rev. Mr. LISTON'S EUHARMONIC ORGAN.

To the Editor of the HARMONICON.

Sir, *Manor of Reformation, 12th June, 1832.*

With much mortification I observe that in writing off the Table of Intervals, given by my Organ, I have, by some strange fatality, omitted the Diatonic Semitone, the very interval in question between your correspondent Mr. C. H. and myself. At the same time I observed several typographical errors (if some of them be not chargeable to myself,) which are to be corrected as follows:—

HARMONICON, No. XVIII. New Series.

Page.	Col.	Lines.	
120,	1,	5,	from bottom of text, *for* from prime notes, *read* from the prime notes.
121,	1,	in the Table,	the Measure of Major second 15 : 0 to 9 [illegible].
ch.	ch.	ch.	the Measure of Redundant fifth 25 : 16 as [illegible].
ch.	ch.	ch.	*for* C : D♯ Redundant second, *read* C — D♯ | Redundant second.
ch.	ch.	ch.	*for* D : C Minor second, *read* D — B | Octave Major second.
ch.	ch.	ch.	Immediately before the last mentioned, insert the following line,— C—D♭ | Minor second, or Diatonic Semitone | 8 | 16 15 | 9 [illegible].
126,	2,	21,	*at* harmonicon, *for* as a chord of perfect fifth, *read* in a chord, &c.
127,*	1,	23,	Ditto, *for* first in the second, *read* last chord in the second.
ch.	ch.	26,	Ditto, *for* on the dominant, *read* in the dominant.
128,	1,	30,	and 31, *for* sing, *read* sing.
ch.	2,	9	*for* sings, *read* sings.
ch.	ch.	21 et,	*for* with c' third to a♭, *read* with c, create third to a♭.
129.	1	30,	*for* produced, *read* produces.
ch.	ch.	31,	from bottom, *for* a E♭, *read* a B.
ch.	ch.	12,	Ditto, *for* these objects, *read* these objects.
ch.	ch.	14,	from bottom of last notes, *for* certainly to nothing, *read* certainty to nothing.

By giving this a place in your next number you will oblige

Your already much obliged Servant,

HENRY LISTON.

Review of Music.

1. [illegible] with an accompaniment for the Piano Forte. The words by Lord Byron. The music by [illegible] Esq. Op. [illegible] Chappell. 50, New Bond Street.

2. A Second Set of Six Polonaises Arranged for the Piano Forte with an accompaniment for the Spanish Guitar composed by F. Sor. [illegible]

[illegible]

[illegible]

[

PIANO-FORTE.

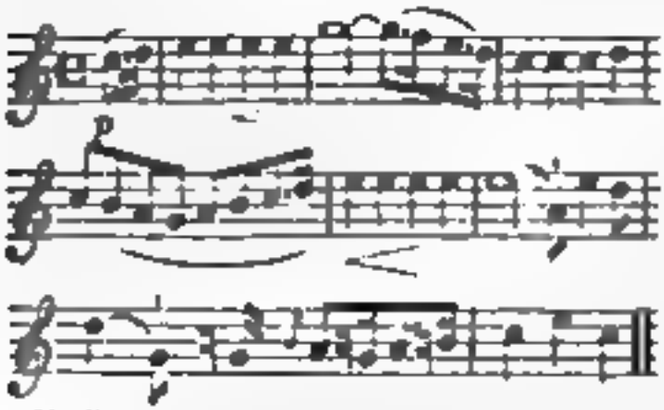
1. Introduction, Variations, and Finale, on Bellini's *favourite air* in I Puritani, by F Kalkbrenner. (Goulding and D'Almaine, 20, Soho Square.)

2. Bocchsa's Martial Fantasia, on the *air* Portant peur in Syria, arranged by Augustus Meyer. (Chappell.)

3. Herz's Op Mystery with Variations, by Jerome Ferra, Op. 111 (Prince and Hopkins, 69, Cornhill.)

4. Variations Brillantes sur la Cavatine, "Vous perdrez Dame," dans La Dame Blanche, composées par W Pleyel, Op. 30. (Ralle, 6d, Oxford Street.)

Mr. Kalkbrenner is determined not to be outdone in difficulty by the young composers who surround him in Paris; he has in the first of these inserted passages which may challenge the most desperate efforts of Herz, Czerny, &c., and such as must daunt even *executanten* as bold and ready as those young Germans. But such passages are, fortunately, not so indissolubly united with the other parts as to render a divorce impracticable; the separation may easily be brought about, and when the doors de masse are descended, much that is really good, though little that is fit for ordinary performers, will remain. The Introduction shows the pen of a master particularly in the first twelve bars of page 4; it must, however, be a strong hand that can do it justice. The air or subject, "Ah! non ha sempre udienza," is certainly the favourite thing in Bellini's opera; though, by-the-bye, somewhat indebted to the spinning song in *La Dame Blanche*. It begins thus —



Mr K has not given the second portion of this exactly according to the original, it has rather lost by the change. In the fifth variation, or finale, the theme is treated in the fugue-style, forming a striking and agreeable contrast to the other parts, and at nearly the end are passages which will make very good exercises for proficients, but otherwise have not much to recommend them.

No. 2 is neither more nor less than the well-known popular *French air*, with some variations that are any thing but ingenious or effective, and an introduction of a most common kind, to all of which it seems M Meyer has given the name of *Fantasia*, and claims it as his own. He might with equal truth have appropriated to himself "Di tanti palpiti," and have called it a chorus, or a ballad, for his "fantasia" has no one characteristic of the kind of composition which it pretends to be, the air excepted. Mr. Meyer has adapted it by means of a few trifling alterations, and dignified it by the epithet "celebrated." The comical part of the business is, that the only name which ought to appear prominently in the title-page,—to wit, the composer of the air, the only good part of the piece,—is wholly suppressed.

A butcher in Vienna importuned Haydn to write a minuet for his daughter's nuptials, and offered any price for the production. The composer thinking such an employment rather *infra dig*, declined. But the knight of the cleaver redoubled his entreaties, and the great musician at length relented, peremptorily declining, however, any compensation. The minuet was delivered, and was danced at the wedding. The following morning a fine ox, decorated with ribbons and flowers, arrived at Haydn's door led by the grateful butcher who positively refused to depart till Haydn gratified his wishes a second time, by accepting the beast as an offering. Such is the history of No 2 and we must confess that, in our opinion, the composer was exorbitantly remunerated, for he never appeared so nibble himself as in this minuet. M. Meyer has not mended the matter by his variations, or added to his own fame by his 111th opera!

No 3 is a charming air varied with great taste and knowledge. It is evident, even from this example alone, that M Pixley is a sensible composer for he has been guilty of no one of those follies which are seen so often, so systematically committed, but has kept the real object of music in view, and sought to please not only the performer, but those who may listen to the performance. He has not endeavoured to flatter the vanity of the one at the expense of the other. The term "brilliant" must not be construed in the present case by the same word or phrase that represents the difficulty of much modern music: the piece is not easy, but, on the contrary, requires a good player, but is, however, very obtainable by any tolerably experienced amateur.

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1. Fantasia, Echoes of the Alps, *introducing three Swiss Airs, with the embellishments of Madame Stockhausen, composed by* J Moscheles. (Mori and Lavenu, 28, *New Bond Street.*)

2. Divertissement, *with an accompaniment for the Flute ad libitum, on the admired Fandango*, composed by Sidney Pratt. (Goulding and D'Almaine.)

3. Ballata, *the Spanish air sung by Madame Pixis, arranged as a Rondoletto, by the same.* (Chappell.)

4. Divertimento, Le Caprice, *composed by* Charles Hamilton, Jun. (Cramer, Addison, and Beale, 201, *Regent Street.*)

5. Les Bagatelles, No. 7, *containing the Chapter of Kings, arranged by* J W Hobbs, *Mus. Bac.* (Cramer and Co.)

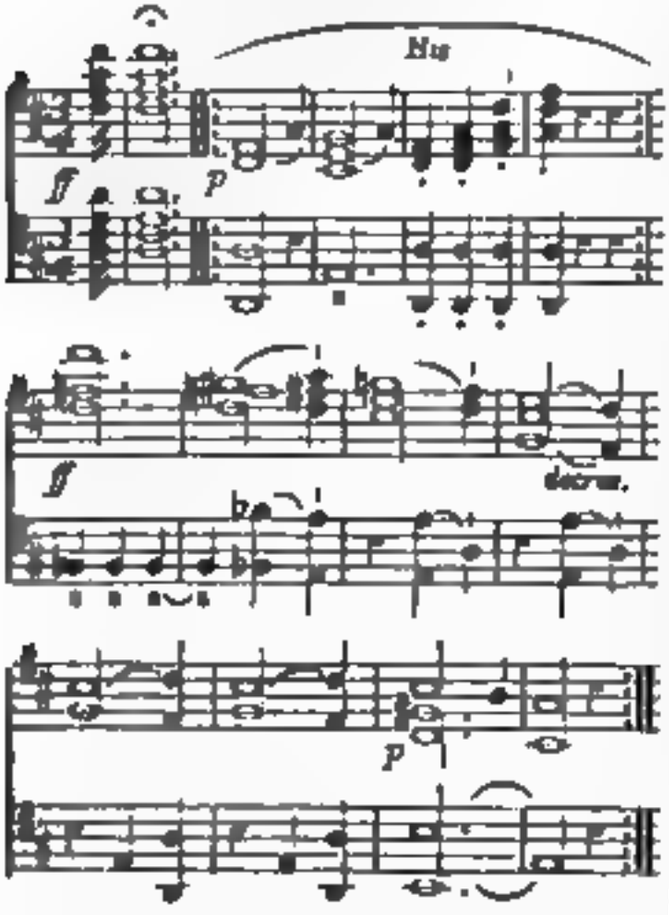
6. Duos, No. 8, *containing* "Adieu O," *arranged by* M. C. Wilson. (*Same publishers.*)

The Swiss airs, a taste for which was excited in this country by the many interesting performances of the Rainer family, and is nourished by the delightful manner in which Madame Stockhausen and the harmonizing Maidlle. Swiss still sing them, have lost but little of their attraction for an English audience. Either we are a very constant nation, disliking change, or slow in discernment, and only discovering beauties after they have begun to pall on people of quicker sensibility. We leave the reader to make his election out of the two characters. M Moscheles has chosen for his present purpose *The Pastor of the Alps*, —*The Gentleref's Boy*, and *The Swiss Grower Boy of Appenzell*. These are so connected by the composer's additions, and the various parts are so well dovetailed together, that nothing but contemporaneousness is wanting

to render that a genuine fantasia. The introduction opens rather in the manner of a prelude, but changes into a short pastoral movement, in character with the melodies. The concluding part, which the composer terms a "Movimento Ballabile," makes an admirable finish to a composition that will prove very charming in the hands of a good player. We must not neglect to mention that the fantasia begins in A b, and ends in a a rather remarkable peculiarity.

The second and third of these are very good compositions up to a certain point, that is to say, they are written in a musician-like manner, are well suited to the hand, and ably adapted to the instrument, but they want the animating principle, they want novelty in design, and vigour in filling up; in a word, they want that which genius alone can impart. The Fandango selected by M. Perez is not the best variety of the species, he might have chosen half a dozen better in every respect for his purpose: and of the *Bayadère*, as we full of originality and character, he has not made so much as, we presume, he might have done by the exertion of a little more thought. We like both his introductions, and there are portions of the other pages which afforded us pleasure. Let him invoke his muse, and pray for more of the inventive faculty. Should his petition be granted, he may yet acquire fame as a composer.

No. 4 is a very singular, ingenious composition: we know not when we have met with so much of that very rare commodity, originality. A few bars will give our readers a clearer idea of this than half a column of words.



Hence it will be seen, that this would have been written in six-four time in the sixteenth century, by Byrde, Bull, and their contemporaries, while most composers of later ages, and of the present period, would have treated it as belonging to the measure of six-eighths. Let musicians ponder awhile on this, it ought to lead to a simplification of time, which now,—by the use of brief notes and Italian words directing a comparatively slow movement, instead of long notes and words indicating celerity—may be reckoned among the most formidable stumbling-blocks to learners. The last bar but one, page 6, contains an engraver's error of importance: the e in the treble should, we conclude, be c.

We recommend this composition to the notice of our readers, both on account of its newness and effect.

Nos. 5 and 6, containing two pages each, are for the use of those who have just got out of an instruction book. The first is not remarkable for the polish of its style. The second has considerable merit, and is calculated to improve the taste of a learner.

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1. Andante *and* Rondo, *by* J. Calkin. (Chappell.)
2. Matilde, a Romance, *varied by* C. Kiallmark. (Same.)
3. The Market Chorus in *the Ballet of* Masaniello, *arranged by* T. Valentine. (Same.)
4. Divertimento, Il Giorno di Festa, *in which is introduced the favourite Swiss Waltz*, composed by James Clark. (Preston.)
5. Air, "My love is like the red, red rose," *arranged with* Variations *by* A. C. Whitcomb. (Paine and Hopkins.)

The above five pieces are much of the same order of composition, are calculated for the same class of players, and have many points of resemblance. We discover no error, whether as regards rule or taste, in any one of them; neither do they manifest any extraordinary vigour. They are all suited to the generality of performers,—not difficult, and yet sufficiently respectable in every way to be introduced where music of the higher kind is not the order of the evening. In schools they will be found exceedingly useful.

No. 1 is a short air, by Haydn, (which, by the way, calls a very popular song to memory) with three variations, and a Rondo as the last. The whole of this is distinguished by a certain gracefulness that runs through it, and two or three little touches of harmony show the author to belong to the legitimate,—the best school of music.

No. 2 is an air unknown to us, upon which five unexceptionable, but perfectly correct, variations are written in good taste, the last forming a lively and rather brilliant finale.

No. 3 is one of the best things in Auber's opera, the chorus, "Au Marché!" arranged with judgment, and producing much effect, without requiring any unusual skill or exertion in the player.

The composer of No. 4 is, we conjecture, a lover of solid music: there is a sober gravity in his divertimento which gives to it an air of novelty in these "giddy-paced" times, that is far from displeasing.

Though we do not find a single new idea in No. 4, there is, nevertheless, a something that may almost be called elegance in parts of it, which is no bad substitute for originality.

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1. Il Barité. Polacca Brillante, *composée par* C. M. von Weber. (Wessel and Stodart, *Frith Street.*)
2. Brilliant Variations on a Theme in Rossini's Semiramide, *composed by* François Schoberlechner, *of Vienna.* (Same.)

5. Chœur des Pages, Fêtes de Reine de Cocagne, La Viviana, and par Cocagne, Op. 78. (Cocks and Co., Prince Street, Hanover Square.)

6. Romeo Bassano, in which is introduced Paganini's Serenade "Ehi sogno tra tenebre," composed by the same. (Cocks.)

We have never admired the piano-forte compositions of Weber as highly as his vocal and orchestral works. In the former his genius seems peculiarly trammelled,—it appears to want the aliment of accompaniment, and feels with intense impatience as a part of the instrument as if endeavouring to escape from an unsympathetic and cold mass of angular dimensions. The additions also to original pieces, made the distant composer obviously with the disadvantage apparent in all he has written for the piano-forte together with the limited knowledge of piano-forte writing who experience and whatever else have been the feeling that produced such works by Weber, the air never the most agreeable exercises in the property of skill judging hearers. This opinion is strengthened by the present Fantasia (No. 1) which exhibits the peculiarities we have mentioned, though the author's genius always will display itself in some shape or other and often shapes forth in the work before us, particularly in the concluding pages 2 and 3 which is also a strongest, beautiful episode in the midst of a learned voluminous strain.

No. 2 is on the more common of the vocal school of the present day. The theme of the air shows a miserable form, and the variations on a barley a still more wretched judgement.

The subject of No. 3 is deservedly popular on the continent, and a good ground work for brilliant variations, which M. Chevalier has wrought with considerable ability. Though we should have liked them better had they been more elaborate and expressive, less specialist and formal. The accompaniment is of a gentle nature, and leads in the theme in an unpretending manner.

No. 4 has more pretension than the preceding by the same composer. The air itself is not so pleasing, but is expanded with superior taste. It is rather too long, perhaps, the subsidiary nature of the subject being considered; yet the composer has imparted a variety to it that was hardly to be looked for, and in the hands of a good performer will be found a favourite.

The above four compositions are more adapted to superior performers than any we have met with for some months, and will prove to the student the real genuine attraction enough to urge the less advanced player to any extraordinary exertions.

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1. *A set of Quadrilles and a Waltz*, composed by D. Buonamente. (Cocks and Co.)

2. *La Gaité*, a set of *Quadrilles*, selected from Auber's Masaniello, by L. Zerbini. (Wood and Bolton.)

3. *Potpourri Waltzes. Book 2.* (Edinburgh, Paterson, Son, and Co.)

4. *Waltz and Tune* by C. Dibdin Pitt. (Lidl, Great Russell Street, Bloomsbury.)

The quadrilles of M. Buonamente have the imprint of a master, and as the tunes were other no superficial to those who have not a passion for extraordinary difficulties. The waltz is in the present fashionable Swiss manner, and pleasing.

No. 2 is a remarkably pretty set of quadrilles. We can assure from our own knowledge that they have often during the present season been used at the best routes, and always with approbation.

Upon opening No. 3 we find that these "Potpourri Waltzes" are composed by an ingenious professor of music, a native of "Caledonia, Stern and Wild." There is some discrepancy in this which can only be accounted for by supposing that one side page is made to serve the many books. The waltzes, however, are far superior to the common standard, and exhibit many really neat touches.

No. 4 we say, is clever and not only attempts but achieves something much better than we are accustomed to in this species of composition.

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1. *The Introductory Symphonies, Airs, Recitatives, Duets, and Choruses in the Tragedy of Macbeth*, as originally been composed by Matthew Locke, the whole revised and corrected, and an accompaniment for the Piano Forte added, by J. Addison. (Longman and D'Almaine.)

2. *The Overture, Airs, Duets, Trios, and Choruses in the Beggar's Opera*, carefully collated, and supplied with appropriate accompaniments for the Piano Forte, by J. Addison. (Wood, Publisher.)

Since these volumes are placed in the same cathedral,—by Locke's grand organ organ organ,* and the accordions, the harmonic, and chanting, they would not be more to be appreciated.

The only score of Macbeth with which we are acquainted, is that published by Mr. John Johnson, of York Street, Covent Garden, and which must have appeared at least fifty years ago, for it is dedicated to Garrick, who died in 1779. This has a figured bass, but no other accompaniment; the vocal parts have been often printed with an accompaniment for the piano forte, but without the instrumental score we see the two together with a disadvantage. This is now supplied by Mr. Addison, who has faithfully interpreted the composer's figures, and arranged the more prominent parts in a manner that will hardly fail to obtain general approbation.

An entire edition of The Beggar's Opera was printed, the produce to the wife of, in 1728, and the melodies so much sung and the overture so often played. We possess the second part of the Beggar's Opera, called Polly, in quarto, with the airs and a base detached from the latter, printed in 1729. Hence we are led to ask if it is not probable that the Beggar's Opera itself was first published in a similar form? We have also the quarto edition of the latter dated 1777, and the Overture, a score for Songs and the Basses engraved on copper Plates. This must have been a reprint, if, as Mr. Addison informs us, it appeared in the same shape in '28.

There are but very few compositions of this admirable collection of bass airs and overtures, and the one which gentlemen so fond of their bass will be the best by Dr. Arne, is very prettily accompanied by Mr. Addison. The duets will be very pleasing to the amateurs admitted by the work, more than the names of their original composers and excellent manner was therefore a need. In '17 we learn from the same source, Mr. Locke, the above mentioned

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* See page 101 of our last number, and the last volume of our new series, page 81.

grand some very ingenious and effective accompaniments to the opera, which are now generally adopted, and to these the present adapter acknowledges great obligations. Though he states that he has sometimes restored the original harmony as better suited to the air and favourite or classic of notes, which he cannot even now with unbiased against the vile corruptions of the words. Mr Lodge's alterations, however never before in any shape appeared in print, so that we have now the benefit of his excellent taste, and also of the improvements which many his notes have been made in the mode of accompanying the voice.

VOCAL.

1. Recitative, and Recitative upon Italian, Intervals, &c. with explanations and instructions; to which is prefixed an Introductory Discourse on Vocal Expression, exemplified by Pieces Duo, of Edinburgh. (Cramer, Addison, and Davis.)

2. The Whole Art of Singing at Sight exemplified in a series of Easy and familiar Exercises, &c. &c. written and arranged by James Hook Masterman. (Preston.)

3. Progressive Exercises for the Voice, the most Observable Examples from the works of Purcell, Handel, Haydn, Mozart, &c. by D. E. Pieta. (Westley and Davis, and Longman and Rees.)

Mr. Pieta Duo, in his preface, informs us, as an apology, which he seems to deem necessary, for augmenting the number of works of the kind, that his method, though more nearly adapted to some of the best books of exercises for the piano forte and voice, has not been used (to his knowledge) as exercises on singing for the voice." This method is to render such colleges "an example of one particular and specific mode of managing the voice." Notes for instance for the lungs and portamento, others for the articulate others for the shake: so that the student may have an idea of the different modes of managing the voice."

The composer has introduced these colleges by the "substance of a discourse on vocal expression by his master the celebrated Tenducci (pretixed to the first part of that eminent Favorite)." This he has translated and given freely; and in addition has "ventured to introduce a few remarks of his own, which he conceived that by so doing he could render the discourse more useful to the English student." We have not Tenducci's work in the original Italian in our possession, but, judging from the French translation, are enabled to say that Mr Pieta has rendered the preliminary discourse very accurately as to the author's meaning; and the observations he has added are by no means out of place. His own elementary part of the work, then, begins with the major and minor scales, page 6, which are accompanied by the simplest harmony. We regret here to find that it is the author's practice to give the syllables do re mi &c. to the key what it may. We have on former occasions said much on this subject, therefore do not repeat our arguments here. The steps of diatonic intervals, and likewise the chromatic scale are exposed without any basis,—an unfortunate omission, for the ear of the young student cannot be too much accustomed to the relations of harmony. For want of this habit, and from being incapable of performing on such instruments as give chords, many otherwise charming musicians are miserably and commit the most glaring blunders in their extempore.

The collegia, which form the bulk of the book, are different in number, and admirably adapted to the objects the composer has in view. They are in various styles, and progressive: the melodies are elegant and expressive, "the soul of music" is the most prominent feature of them. The accompaniments are not less deserving of praise: entertaining the student in good humour and preparing him for all the variations he is afterwards to meet with in a public singer.

No. 1 is a chaste composition, in an abridged form, and an language far from unlearned of other studies.

In No. 2 a vast deal of good sense is shown, and a laudable endeavour for classical music is exhibited in every page. We differ from the author however in the only that singers should have the opportunity of all the rich and the recitative we hope among the many improvements taking place almost daily in vocal arts and sciences, to see the use of the three rich airs abandoned, as more than useless. It is downright bigotry to retain them, particularly after an excellent substitute for them has been proposed, as that recommended as a former volume of this Repository." Mr Pieta, we are glad to see, agrees with those who hold it right to give the syllable mi to the leads, to all keys.

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1. Song and Chorus. The White Maid of Avenel, sung by Miss Love at Drury Lane, the words from the romance of the Monastery, and composed by Mrs. Cameron Stewart. (Hale, and Cramer and Co.)

2. Ballad. "Home thro' the corn," composed by Mrs. Foster Masson. (Preston.)

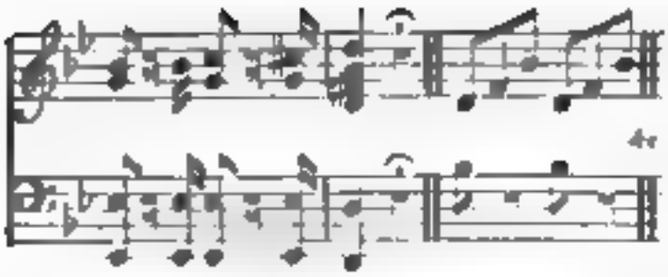
3. Song of the Spanish Maid, sung by Miss E. Paton, composed by James Tennant, Esq. (Edinburgh, Paterson and Co.)

4. Canzonet. "If here I still linger" the words from the Harmonicon, sung, composed, and published by the same.

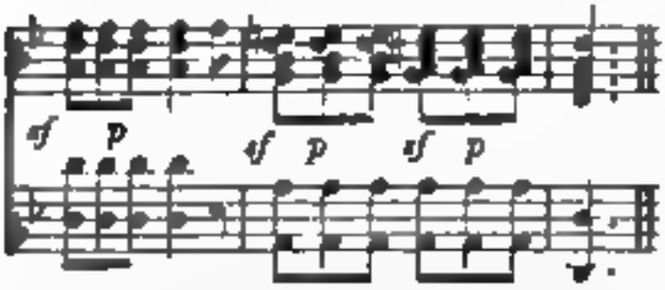
The four compositions here classed together are by amateurs, and how we set to what we have just now advocated concerning the progress making in music by those who cultivate it without any professional views.

The first evinces no small knowledge of the art—we mean a due consideration in setting poetry that prepared us to expect a great deal from such a distinction, it has, nevertheless, surprised us: and though we rarely can afford room for extracts from works of this class yet it is due to the authoress, and indeed to our readers, to insert the brief symphony, which will more than justify our repeated assertions on the subject of amateur compositions:—

* The notes above assign the c clef to be placed in the third space, by which means the names of both lines and spaces will correspond to those in the treble and the eye will not suffer in time that the notes are to be taken as crotchets by semibreves and quavers, as well as by various movements.



In the next page is the following bold harmony, which shall speak for itself:—



How this composition was received at Drury Lane we cannot report: it was too good, we fear, for a winter theatre, and should have been heard by a smaller and more select audience at the English Opera House.

Though in an entirely different style, and not having the same pretensions as a musical work, Mrs. Millard's ballad is not less entitled to commendation than the preceding. It is a sweet melody well accompanied, and will be better appreciated by numbers than if it had been more studiously written.

No. 3 is an intentional, allowable, and successful imitation of the bolero: its effect is remarkably pleasing. We should, however, have set the words at page 2 thus, for the sake of accent,—

The modulation in the latter part of the same page, takes the ear somewhat by surprise, and pleases us exceedingly.

No. 4 must not be compared to the foregoing in any respect. It has been published, we suspect, in haste, and before it had undergone a careful revision.

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1. A Medley Glee, *arranged from the works of the most popular composers, by* W. W Tirrell. (Goulding and D'Almaine.)
2. Duet, The Pilgrim's Prayer, *composed by* S. Nelson (Chappell.)
3. Spanish Song, "El corazon en venta," *sung by* Mad. Caradori, *composed by* Jose M. Gomis.
4. Song, "I saw thy tears," *the English words by* Don Telesfor de Trueba, *the Spanish by* D. M Bermudez, *composed by* J. M. Gomis (Birchall and Co.)
5. Ballad, "Love not," *the poetry by the* Hon. Mrs. Norton, *composed by* J Blockley (Cramer and Co.)
6. Song, "O Peace! of smiling lip," *the words by the Rev* H. Moore, *composed and sung by* Edward Taylor. (Mori and Lavenu.)
7. Round, "Music! honour her," *composed by* F. W. Crouch. (Chappell.)
8. Venetian Serenade, "Hark! 'tis the signal of meeting," *sung by* Mr. Harrison, *composed by* G. A. Hodson. (Chappell.)
9. Ballad, "The Ranger's Bride," *written and composed by* W Hall. (Chappell.)
10. Recit and Air, "Ye Cliffs!" *composed by* S. Nelson. (Chappell.)
11. Serenade, "Sweetly blows the Rose," *sung by* Mr. Sapio, *composed by* W Kirby. (Chappell.)
12. Song, "O! that I were a merry sprite," *words and music by* H Graves. (Chappell.)
13. Ballad, "Sweet as the breeze," *composed by* W. H. Callcott. (Callcott.)
14. Ballad, "Fly! fly to my own sweet bower," *composed by* G. W Reeve. (Mori and Lavenu.)
15. Ballad *of the olden time*, "The Diamond," *written by* Mrs. C. B. Wilson, *composed by* John Barnett. (Barnett and Co.)
16. Song, "Oh no! they never loved like me," *composed by* John Barnett (Paine and Hopkins.)
17. Ballad, "Afton Water," *sung by* Mad. Caradori, *composed by* H. Phillips. (Callcott.)
18 and 19. *Little Songs for little singers, written and composed by* J. Green. Nos. 11 and 12. (Green, *Soho-square.*)

No. 1 consists of a number of scraps of airs well put together, and producing a very humorous effect.

In No. 2, we find nothing very remarkable. An awkward 7th appears in the third vocal bar.

No. 3 has a national character, and No. 4 is entirely in what may be termed the English style, but neither the one nor the other exhibits anything like a new trait.

No. 5, an exhortation to *refrain* from love, possesses considerable elegance, both words and music, but, however argumentative the poetess, and eloquent the composer, the world would go on very daily, if it went on at all, without a pretty liberal distribution of the soft passion. Besides we learn from good authority, that

> —— All we know of those above,
> Is that they sing and that they love.

No. 6 is a good base song, considering that it is cast in a mould which has long been used for such compositions. We much prefer the first movement to the second, because it takes less of the old form, does not run in unison or octaves with the bass, and is infinitely more expressive. We find here prosodial accents which cannot be defended, for instance "has" on the strong part of the bar, instead of "found," (page 4), and a whole semibreve given to an insignificant preposition, instead of its being expressed by a short note at the end of the previous bar. See page 5, fourth vocal staff.

We cannot launch out much in praise of No. 7. The music is correct, undoubtedly, but the words are not set as if the composer had read them with care.

The rhythm of No. 8 is good, and the accent free from blame, though we cannot trace any new passage in the serenade: indeed the cadences are too much of the common order.

The air of No. 9 is far better than the words. We would advise the author to re-write the former. And as to

those which Mr Nelson has had the ill luck to set to No 10 They are rather very fine and pass our understanding as much reflections and remarks of the writer's

Nos 11 and 12 have no accidents and are rather pretty Both are easy and within a reasonable compass We were surprised to read at the foot of a Mandoline top We cannot compliment to take good advice before they have parts

No 13 is very good music and the words which are of a superior order are expressively set

No 14 is very sad "Woe from Sadness" No 15 possesses no little merit and has some very good points We wish that Mr Bennett would spare himself the trouble of giving directions to the singer in Italics where that singer which he should see understands better would be much more welcome to the great majority of ballad singers

In No 16 we have again to regret that the words are so very unworthy of the music The latter might be listened to with much pleasure did not the former turn almost into farce

The greatly flowing accompaniment of No 17 is well conceived the key (E) well chosen, and the ballad altogether is a pleasing composition To be sure the lady with her lovers "cut on her eye," is rather a hard image It should have been pursued by making her shed a flood of tears, and then the measure would have been shaded by an accidental

The words of No 18 are very humorous, and the tune well adapted to them No 19 is a lively panegyric on the "coming month of May," which season, by the-bye destroyed about-midst the rose and overwhelmed Mr Green's greenes of it The down-cheek age of these latter months the lithographed frontispieces, and their complexity should recommend them to youthful singers We however advise the author not to mark the fingering in future

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EXTRACTS from the DIARY of a DILETTANTE

(Resumed from page 101)

May 25th This evening Prince Leopold gave his first entertainment —a concert at which our an English performer was engaged, and not a single piece of classical music was introduced. I put the exact programme on record, not out of respect to the various compositions for from it, but that at some future period the state of the art among the fashionable people of the present day may be known.

Terzetto, "Il mio Tesoro," Mozart.
Recit. "Perfidi voi ch'ingannate" Mercadante
Terzetto "Dopo due lustri" Mercadante
Recit. "Chiara e la tempo" Rossini
Aria, "Parto, ma" Pacini.
Quartetto, "Il guerriero," Rossini.

Aria, "Se a ritrovarmi," Mercadante.
Quartetto Rossini
Aria, Donizetti
Recit. "Se in vano," Bellini
Duetto, Costantini.
Finale Mercadante or Pacini, Rossini.

26th. The musical critiques on the daily papers are become amusing by the excess of their absurdity The *Times* of this day, in an account of Don Giovanni, says, that Madlle Sontag contrived to introduce some elegant passages in her last air — none at all which were highly applauded The *Herald* on a very different subject tells us, that Tich sung the Rosara was given by Zuchini in a style of pleasantry and humour perfectly good while that — in the last verse he delivered the sentimental passages accustomed to his appalling situation, with appropriate intonation" But gentlemen in reprint read such stuff with great gravity and think the writer the very Aristarchus of music.

30th. The *Court Journal* has a story about the famous commemorations of Handel, and Dr. Hayes, and Dr Miller and the elder Cramer saying, that the latter had refused to beat the band at the two doctors were allowed to beat the time with their wands. The whole appears to a jealous Dr Hayes and Miller being musical gentlemen could have nothing whatever to do with the abbey music in 1784 the entire management of which was confided to the Earls of Exeter Sandwich and Uxbridge —Sirs W W Wynn, and Richard Jebb, Mr Jack Bates.—Drs Cooke, Arnold, Ayrton —Messrs. Sampson, Dupuis, Jones, Aylward and Parsons. It was at the New Musical Fund Concert that the leader's fantasy on the two country doctors was introduced, not at the commemorations of the latter of which by-the-bye, Cramer was only joint leader with Mr Hay, whose name stood first on the list though seriously the former was the efficient man

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June 4th. In the *London Review*, No 8, are some judicious remarks on Spanish poetry and music, and as they come from a writer who is not only a native of Spain, but an excellent judge of the latter art particularly, I shall extract the passage

"To me, many a Spanish poem has appeared to resemble the Jews harp, with its soft flowing tones, out of which the player's imagination may make what tune he pleases unless the sapient bounds of his drone-like bass. A condensed taste for the drowsy or payment of vague sounds expressing rather a state of being than any thought or even sentiment, is certainly a characteristic of the Peninsula, especially in the south, where they must resemble the eastern nations These guttural lamentations for the glutton is a natural effect of that tone Wind instruments require more activity than a southern human likes as an accompaniment, or as indeed suitable to the climate These instruments, being incapable of nothing more than one sound at a time require considerable practice and dexterity in order to give pleasure even to the rudest ear The guitar has three of its strings ready tuned for a perfect harmony which the change of one or two fingers may avail and very much good effect and the novice will follow the most sensible hand passing the end of the fingers or nail from across the instrument In the mandore it either lulls the player to a manner not unlike distant bells, or makes the most appropriate accompaniment to the national melodies, which have little variety of modulation. The assonants, or imperfect rhyme keeps the sound of the same two vowels on the ear from beginning to end in the national ballads The music is an instrument about which the singer ornaments and varies according to his taste and the flexibility of his voice But the prevalent effect of both music and poetry is that of nothing into repose or affording a quiet amusement to idleness. Even the tunes intended for dancing have a certain tinge

of melancholy, and the heart-stirring finale to be a minor key. Some begin with a short, unconnected strain, suddenly breaking out into a harmonious quick measure. But we do not recollect a national branch of which many be called truly gay and lively. Both music and poetry are generally stamped with a reverse which borders upon sadness when reduced to be serious, and with melancholy wantonness, when gay. In both moods, however, the Spaniards delight in move around."

16th. Prince Leopold gave his second concert on Monday the 1st. Every performer again a foreigner, and all the music of the same calibre as on the former occasion.

17th. Her Majesty held a concert at St. James's Palace this evening, performed by the Italian Opera company, assisted by other foreigners now in England.

That the king should wish to hear the new singers is quite natural, for not going into public he has no such opportunity but in his own palace. That, as talented strangers, her Majesty should graciously be pleased to devote their services for one evening in what every liberal-minded man must rejoice at, and that they should be allowed to select for an important an occasion music in which they can be most advantageously heard, is per fectly just and proper. The king was exceedingly pleased, was, we hear, very courteous during something kind in most of the articles, and rewarded her approbation of them by calling for two pieces over and above those set down on the paper—of which the following is a copy the singers names being omitted

Tenori, "Pastore," *Andante e Aspro*	Rubini.
Duetto, "Lontani ma Fedeli," Pacini	Ivanoff.
Terzetto, "Se dice	Persiani.
Duetto, "Nel mondano"	Grisi.
Aria, "Cielo adorato!" *Bianca e Gualtiero*	Rubini.
Quartetto, "Ci guardate" Pacini	Ivanoff.
Terzetto, "Se lo [illegible]"	Persiani.
Duetto, "Le Lacrime [illegible]," *Il Matrimonio Segreto*	Grisi.
Aria, "[illegible]"	Tamburini.
Quartetto, "Dove [illegible]"	Rubini.
Duetto, "Vieni [illegible]"	Mariani.
Coro Finale	Rubini.

18th. A little war of words is going on in the journals on the subject of the Beggar's *Opera* which has been advertised for the benefit of a Mr Watson, the characters reversed. Miss Hughes, it seems, refuses to put on the ——— petticoats, upon which Mr Watson is wroth, and the friends of each party go straightway to the press. It appears very clear to me that the lady is not quite justified, but praiseworthy in reporting such intent and, more especially for declining to utter the language put into the mouth of Macheath. She is quite right if, by complying, her feelings might be wounded, or her respectability in society endangered. But, on the other hand, it is downright effectation to talk of the impropriety of the thing, if the performers themselves do not object. Do we not see Madame Vestris, Mrs Humby Miss Love, &c. &c., in male habiliments every week?—and in the characters they represent, do not these ladies both act and speak in a manner which, in their own proper persons, they would consider far from decorous? Is it more offensive to good manners to see a female in man's attire, than in a state very nearly approaching nudity?—and yet the latter is witnessed every Tuesday and Saturday night at the King's Theatre, by between two and three thousand persons of both sexes, and of the very highest rank. Besides which, it is no new thing as a theatrical freak to represent the sexes in different forms. In the year 1749 it was performed by children (we learn from the preface to the 1777 edition of the music*), called "The Lilliputian Company." —"In 1761 it was performed at Covent Garden sixteen times, entirely by ladies, and called the Ladies Opera.—*Macheath*, Mrs Cargill *Peachum*, Miss Ambrose, *Lockit*, Mrs Webb *Matt-o-the-Mint*, Miss Morris (now Mrs. Gen. Coleman) *Wat Dreary* Mrs Turnbull, *Filch*, Mrs Watson *Polly*, Miss Harper (now Mrs J Bannister); *Lucy*, Mrs Kennedy *Jenny Diver* Mrs Martyr. In the same year it was performed eighteen times at the Haymarket, under the title of a Pantomime, and all the characters were personated by those of the opposite sex viz., *Peachum*, Mrs La Fevre *Lockit*, Mrs Webb, *Macheath*, Mrs Cargill *Filch*, Mrs Watson, *Polly*, Mr. Bannister; *Lucy*, Mr Edwin *Mrs Peachum*, Mr Watson, *Jenny Diver*, Mr Woodmason."

19th. At the new church of Brompton an organ has been put up by Messrs. Flight and Robson, at a cost of 700*l* and, as a matter of course, it was announced that an organist was wanted. Fourteen candidates sent in their names. Three professors were chosen to judge the performances of the probationers. These professors limited very true marks their lots, when to a person ranked by them in the second class was elected. They limited vastly silly they were not aware that their opinions would be as dust in the balance. If they had selected the favourite candidate, the electors would have had credit given them for impartiality. As it was, their judgment was treated as judgments in such cases generally are—with sovereign contempt.

20th. The *Spectator* I perceive has a long argumentative well-written article to-day in reply to our remarks on an attack which appeared in that paper on Mr Greatorex. I entirely agree with the writer that private feelings should not influence the conduct of public critics; and I am quite aware that the press, as far as concerns general matters at least, is, generally speaking, very deficient in that intelligence and bold honesty which is to be met with in the columns of the *Spectator* and one or two other weekly papers. But my objection to the strictures in question was less to the substance than to the manner. I objected, and still object, to the language used, which I think too severe; and I felt, and still feel that, under almost any circumstances, much more consideration than was shown was due to a man who, with credit to himself, had so long filled honourable and responsible situations in the musical profession, and whose high character and advanced period of life entitled him to greater respect, if respect were necessary, and milder language than were resorted to in the observations which called forth mine.

14th. In the *Examiner* of to-day is a paragraph complaint of my having taken from that journal an account of the *Knightsbridge* without any acknowledgment. The fact is that it was altered in copying for which reason, the usual inverted commas, indicating quotations, were omitted,

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* See Diarist for the present month, page 164.

[illegible] I [illegible] to [illegible] by [illegible] [illegible] [illegible]

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pation in descending staccato expressed the theme in the bass notes, whilst he at the same time accompanied himself in the upper scale with embellishments which filled the whole audience with delight and amusement. Miss Carnaby sung afterwards, 'The pledge of Truth,' by particular desire, which, with Madlle. Bassi 'Ultimo giorno di Pompei,' [sic in orig.] by Puccini, concluded," &c. &c.

Good heavens!—not only a fugue, but an endless variety of fugues, played by one flute. No wonder though, as we afterwards find that M. Drouet had the power of working a miracle, by accompanying himself—(on the flute,—let it be observed)—with high notes, while he played the subject in the base. What an extraordinary instrument his must be,—it not only admits of two parts, at least, being played on it at one and the same time, but those parts may be as far apart as treble and base!—Then the charm of *staccato* succeeding *staccato* in endless numbers how ecstatic!—Then again the theme dissolving in an ocean of harmony!—This is certainly making more of a subject than ever flutist before attempted. Nicholson, I will venture to assert, never dreamt of such a liquefaction, and on so grand a scale. But this is an age of wonders, and the musical critic in the *Herald*, is the wonderful wonder of wonders."

The Ancient Concerts.

TENTH CONCERT

Under the Direction of His Grace the Archbishop of York,
Wednesday, May 28th, 1823.

Act I.

Overture	(Serpe.)	Haydn.
Trio and Chorus. Fear no danger.	(Dido and Æneas.)	Purcell.
Song. Lascia Amor	(Orlando.)	Handel.
Song. In infancy	(Artaxerxes.)	Dr. Arne.
Song. Ah, se fosse intorno	(Clemenza Di Tito.)	Mozart.
Concerto 2nd	(Oboe.)	Handel.
Recit. O let eternal honours Song. From mighty kings	(Judas Maccabæus.)	Handel.
Quartet and Chorus. Adorate fidelem.		
Scena. Credi in me infida.	(Elfrida.)	Paisiello.
Air and Chorus. O Lord in thee	(Dett. Te Deum)	Handel.

Act II.

Overture	(Clemenza di Tito)	Mozart.
Recit. ace. Spirto—Euridice Aria. Che farò	(Orfeo.)	Gluck.
Trio. See the conquering	(Judas Maccabæus)	Handel.
Recit. acc. First and chief Song. Sweet bird.	(Il Penseroso)	Handel.
Quartet and Chorus. Then round about	(Samson)	Handel.
Recit. Sollecitar sarebbe Aria. Zefiretti lusinghiera	(Idomeneo.)	Mozart.
Glee. Let me rage		Dr. Arne.
Chorus. The gods who choose	(Athalia)	Handel.

We really almost on more and more at a loss what to say, or how to spin out our critique. We begin this night with the overture to Seipio, then "Fear no danger," then "Lascia amor," (finely sung certainly by Phillips, for it is an air exactly suited to his power.) Then—great us patience!—"In infancy our hopes and fears." At last we have Signor Donzelli and a song of Mozart—and all this is mighty fine, and mighty *operatical*, but where is the concert of ancient music?—where are our choruses? There is but one in the whole act, and that so entirely out of its place as the most ingenious misplacer could contrive it. The second oboe concerto came to our relief a little, but then, what follows—Miss Stephens's "From mighty kings," sweetly and correctly warbled beyond all question, but the fire, the brilliancy, the energy—where were all these? We have heard this song sung Mrs. Billington, Mrs. Salmon, but the time is gone by, never, we fear, to return! The very admirably diversified duet from the Elfrida of Paisiello we must not lightly pass over. Considering all the disadvantages under which Madame Malibran and Signor Donzelli laboured in singing it, they have infinite credit in executing the scene as they did; but the truth is, that the music, from its simplicity and the little opportunity that can be taken of introducing ornament and decoration, is so completely at variance with the modern masters and the Rossini school, that to modern Italian performers it must be like a new language. On the whole, however, this fine duet gained great and deserved applause, and the last movement was beautifully executed. After Mozart's spirited overture, which opened the second act, Madame Malibran became again the object of our attention, and had to encounter the same difficulties as in her duet with Donzelli. The "Che farò" of Gluck is not less capable of admitting ornaments and graces than Paisiello, and Madame Malibran was as careful as she could be, and the lower notes of her voice have, in our opinion, all the force and fulness of Pasaroni without her harshness. Her recitative "Sposa Eurydice" was by far the most perfect part of her performance. "See the conquering hero comes," in honour of the Duke of Wellington's *second triumph* we *should* have presumed, had not the Archbishop of York been the director of the evening!

"Sweet bird." Very well indeed Miss Stephens, but in such songs as these always excellent. We do not think that the exquisite chorus from Samson is at all improved by being sung first as a quartett. Handel would have shaken every curl of his wig at it.

We do not much fancy Mozart's "Zefiretti lusinghieri," nor is it a song well adapted to Madame Malibran's powers. There is nothing very striking either in the melody or construction of the composition, which runs into reiteration, and occasionally into feebleness even, considering who was the great composer. It was, however, well sung upon the whole, and the accompaniments are very ingenious.

ELEVENTH CONCERT

Under the Direction of the Earl of Darnley, for the Kent Fortunes.
Wednesday, May 21th, 1823.

Act I.

Overture. Chorus. O the pleasures. Recit. acc. Ye verdant Song. Hush ye pretty Duet and Chorus. Happy	(Acis and Galatea.)	Handel.
Song. Mentre ti lascio		Paisiello.
Concerto	(Select Harmony)	Handel.
Glee. A generous friendship		Webbe.
Recit. acc. Benjamin, Song. Oraben che pallida,	(Lamb Fete)	Jomelli.
Chorus. The Lord our enemy	(Esther)	Handel.

Act II.

Overture	(Henry the Fourth.)	Martini.
Scena from Tyrannic Love		Purcell.
Trio. Pensa qual labbro		Cimarosa.
Glee. Fair Flora		Danby.
Duet. Ah! perdi, Chorus. Ah guarda Song. Non più di fiori, Trio. Quello è di Tito. Recit. acc. Ma che Chorus. Tardi vero.	(Clemenza di Tito.)	Mozart.
Duetto. O mountain! Chorus. The many rend	(Mac Fingal)	Paisiello. Handel.

[illegible] Last Performance has ended, we are pleased to observe from the drawings. The only difficulties which appeared are now to preserve the [illegible] from that time of the year when it has so long attracted those [illegible] to be found in Regent, and also on Sundays. The [illegible] of the evening was a little [illegible] and only a little [illegible] the last [illegible] of the piano [illegible] were performed by the crowd from the [illegible] and a due [illegible] likely and the other [illegible] generally.

The opening of [illegible] with what we are in danger [illegible] Delightful [illegible] to [illegible] Mendelssohn [illegible] [illegible] [illegible]

spirited and elegant overture introduced the old favourite "Rule Britannia," most feelingly sung by Madame Malibran after which she performed a new Allegretto scherzo of "Piccini's" with a new and not like at all. Poor Piccini —Was this quartetting of the couple entirely a good matter? All such were not in the poet's language, "more wise deemed, wherever the most."

Signor Ivanoff crowned a little day of Handel but perhaps all the better he resolutely played no tricks with it, and executed it altogether extremely well. The duet is not a composition in Handel's best manner but what is charming to all is made up for display and here our two delightful songstresses had ample room and verge enough.

The beautiful chorus from Jephtha, "Thanks withdraw" was a rich episode. We have not been treated with it for many years past.

As Mademoiselle Sontag does to sing again, we should have liked one thing from her in preference to that exquisite feeling "Lascia ch'io pianga" would for her execution of a little treasure to our ears. We would not accept by [illegible] the movement of the remembrance recording Mozart's interview on these silly words sung by Phillips and on his own have spoken. Progress [illegible] should the last, and altogether the best concert of the season—but there have all been quite up-hill and a struggle to be seen whether the subscribers to the Harmonic Union will be satisfied with eight concerts instead, for instead they must no longer be

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From the commencement of this interesting publication in January 1813 We have under the signature of Clio endeavoured to do justice as far as lay in our power to the talented and enterprising conductors of the Harmonic Union after year after year have we expressed but, with no small pleasure to see every we could give to our observations on each concert Harmonic ordered more or less considered, and we had some pressing to our remembrance for our pains but even Harmonic at last on we had only to anticipate of particular engagement have stepped in to be a subject of particular remark

Though the circumstances of the month [illegible] occasioned by the unavoidable absence of so many have some temporary exception, the public must most unanimously say and "this is all very fine but then to put the Harmonic of Harmonic Union" and we had a disagreeable impression that the entertainment deprived us of pleasure of an [illegible] of all regular direction and management must fall to the ground

We have done our part with little inconvenience, for we have long discovered of any inconvenience of ours, however [illegible] a single evening for their information. But there is time for the same system changes. The only evil [illegible] does at length exposed their eyes, but the directors upon whom, and contempt of yielding to their eyes has not withstood a meeting their interest whatever let them depend upon some active [illegible] performance managers to whom a proper audience must be subjected, to make and turn the concert interesting. There is the concert room left up to hard upon and not all there. Then also they may [illegible] in our country to talk [illegible] of a chorus not, and the concerts are left to ranger on a concert of the same to the same dreary round, and that round will be sure to our observers who must by calling the old story in a new and more probably the superior style of execution, keep alive that interest of entertainment on a subject which we can support no longer, and, therefore, cordially bid farewell to the public, and to the proprietors.

CLIO *

The Philharmonic Concerts.

[illegible] Monday May 10, 1813

Act I.

Sinfonia [illegible]	[illegible]
Song, Mr. Braham, "The warrior bold" (Duke of Gloucester)	Handel
Concertante, Piccini and Sig. Mrs. Salmon and Mr. Ivanoff	Piccini & Ivanoff
Recit. Miss Paton, "Thanks"	J. S. Bach
Overture, Jephtha	G. F. Handel

Act II.

[illegible]	Mozart
Song, Madame Malibran, "Non più di fiori" (Clemenza di Tito)	Mozart
Recit. obbligato, Mr. Phillips, "Ah Clemenza di Tito"	Mozart
Recit. [illegible]	Mozart
Song, Miss Paton, "Quel fiero istante" (Semiramide)	Rossini
Duet, Madame Malibran and Mr. Braham, "Amor possente"	Rossini
[illegible]	Rossini
Chorus, Jephtha	Carissimi

Leader, Mr. F. Cramer—Conductor, Mr. Lonsdale.

The most remarkable feature in this evening's concert was the new symphony of M. Mendelssohn Bartholdy. This gentleman, grandson of the distinguished Jewish philosopher and writer whose work [illegible] Phaedon, a Dialogue on the Immortality of the Soul, ground from the title of the original translation, a native of Berlin, the son of a banker, a young man of independent fortune and rather more than usually [illegible] which are rarely seen to have designed here. He though very short of one or two and-twenty years of age, has already produced several works of considerable [illegible] which, of [illegible] to be compared with the present, might, without much [illegible] claim to rank high among the first compositions of the age. It is not necessary here for the present that we should enter into the principles on which we have formed [illegible] opinion of this species of composition, but [illegible] only to the three great masters, and it is our [illegible] conviction, that if he persevere on the present, he will in a few years be considered as the fourth of that [illegible] which has done such honour to [illegible] the most eminent [illegible] of Europe.

The [illegible] symphony in [illegible] consist part in four movements [illegible] allegro, a slow movement, a minuet and trio, and a finale. Besides [illegible] of invention and novelty of effect, we were [illegible] with the [illegible] of M. Mendelssohn's symphony, but at the same time the [illegible] execution of the subject, the regular [illegible] which they are supported, the [illegible] of the slow movement, the [illegible] of some parts, and the [illegible] of others, we all felt [illegible] though from a first hearing, and in those cases [illegible] knowledge of the score, it [illegible] to pronounce [illegible] of the merit which [illegible] we are very desirous of [illegible] hope [illegible] to be able to enter more into details. The [illegible] understood it to perform, and it was received with [illegible].

* We [illegible] regret to take leave of our correspondent, whose [illegible] work in the [illegible] of the [illegible] we [illegible] [illegible] [illegible] [illegible] which we [illegible] [illegible] to be [illegible] though they have [illegible] to us [illegible]. We shall [illegible] [illegible] [illegible] [illegible]

adagio to be repeated, but M. Mendelssohn did not encourage the encore and applause on an encore. The scherzo and trio, however, were encored, for a second time, and the band seemed more happy to respond to the demand. It would be out of place here to enter into a theory, nor to state that the production of this or any other work was as perfect as the most sanguine hopes of its composer could have taught him to expect. He was surprised at such performances of his symphony as this, which was one more remarkable on the morning of rehearsal than at the concert itself, and expressed his satisfaction at every point where highly gratifying. His most excellent band

Mozart's [illegible] never could better or more delicately exert itself. The Overture to *Zauberflöte* was well executed, but it has been performed here more effectively than on the present occasion. Of the Concerto, the first and the latter, that Cherry's Concerto was admirably played.

Mr. Sinclair is a good singer rather in the manner of Braham, but he has not exactly the true delivery of his voice. Miss Poole's first song called for much effort and produced no equivalent effect, though none but herself could have extracted so much out of it. Her song from Spontini was an exquisite treat. We are glad to meet with Handel occasionally on these concerts, more especially when so performed; and as to the objections raised to the introduction of his sacred songs on a secular occasion, we beg to observe that if not so introduced, they must be at once banished for the public will not have a sacred oratorio. What other opening there is left for them I—It is not, we presume, proposed to graft them on an opera.

Madame Wranitzky* was made her first, and most probably her last, appearance on this occasion. She has been for several years past the first singer at Vienna. Her voice is a soprano of great compass though the lower notes are not equal to the rest. She was for the debut in London. Her style is that of the school of Mara, Billington, and Banti, but she is not an absolutely possible as some other recent candidates for Eagle's gold, and in a concert of those arts in which the patronage of our most good-tempered people of fashion is to be obtained. Had Mr. disappointed as not being more immediately noticed by the public left our shores a few days after this concert with a determination never again to revisit them.

CONCERT OF ANCIENT MUSIC, Thursday, June 8, 1833.

Act I.

Anthem in 8 Pts.	Arnold.
Duet and Aria. The sun grows, Mademoiselle [illegible]	[illegible]
Terzetto, Pluto, Mr. Vaughan,	Handel.
Aria, Madame Malibran Garcia, "Sempre un' affanno" [illegible]	Handel.
Chorus, Dio Perpetuo	C. M. von Weber.

Act II.

[illegible]	Haydn.
Duet, Miss [illegible] and Madame Malibran Garcia, "Pensa a chi geme" (Semiramide)	Rossini.
Romanza, Madame Malibran Garcia,	Mr. Balfe.
Duet and Aria, Mr. Phillips, "Belong on heaven [illegible]	Haydn.
Chorus, Egmont	Beethoven.

Leader, Mr. [illegible]. Conductor, Mr. Thomas Cooke.

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* She is the daughter of the late Paul Wranitzky, an opera of Vienna and composer of Oberon, a German Opera performed at Paris in 1789 on the coronation of Leopold II, and which was taken from right at the Vienna.

Beethoven's symphony is a fine study, after, to borrow a term from painting, Mozart. Every movement is a consistent whole and abounds in passages and moments of extraordinary beauty, of which it is the quintessence; but the particular merits from the symphony before us have so elapsed. The first [illegible] that on the instrumental scores Haydn is always a model, and whenever his orchestra were complete, his scores are too much crowded; his subjects, which are rarely striking, are overlaid by accompaniments, and his general defect is want of relief. The symphony however, was honoured with the profound attention, and its excellences duly appreciated and acknowledged. It remains to be said that here was a want of refinement in Haydn's music as the powers of science appeared, and the labour concealed. Not having been so popular as many of his others, it is less frequently performed, and therefore possesses a freshness that to us is agreeable.

The overture to the Fair Maid was distinctly performed, and sung and both executed; but the combination missing, but the solo singers were sentenced for once being engaged at her Majesty's concert at St. James's, the audience enjoyed their privileges. Egmont was played in rather a hurried manner. It would be well if a portion of the managers, and others, were made to the best power, but during which as to depart might not be without danger, and such as deserve to hear the performance to the end. The finale of these overtures is too often spoiled by the haste of each drumming, and the leader is greatly [illegible] too much haste to begin it.

Mr. Sinclair's Pastoral was a wonderful performance, and the greater part of the audience evidently pleasing, as might be remembered. M. De Beriot played in his usual masterly manner, and with his accustomed effect. It seems to be wished nevertheless that he should work a little more agreeably on what he performs, and occasionally favour the public with one of those exquisite airs of his which are held in universal request, instead of his continually exhibiting his fine talent on the air with variations, and long after the ears ache.

The vocal portion of the evening concert recommended to some measure for the defects in the department which had been so much felt during the greater part of the season. Miss Young and Madame Malibran seem to have learned where their merits are on this occasion, endeavouring the means so calculated for the presentation of good music, and proved their respect for such by an audience by putting forth all their best powers. I was exhausted indeed by every one present, but both separately and together they had never exerted themselves more or to so good a purpose. Their performance was indeed a high treat, and one that will long be remembered.

ROYAL ACADEMY OF MUSIC

The third morning concert of the pupils of that institution was performed on Friday June 7th, at the Hanover Square Rooms, but owing to the absence of the [illegible] the [illegible] and other [illegible] was not so crowded. A new [illegible] was tried, but before it is repeated we should advise the arrangement of some of the accompaniments, and a revision of the whole.

Benefit Concerts.

Continued from page 147

Mr. CIPRIANI POTTER'S,

Argyll Rooms, Wednesday Morning, May 30

Four new compositions by Mr Potter were produced on this occasion, viz The first movement of a clever symphony in F, but some good Variations in brevura, on a favourite theme of Rossini," played by the author in a very brilliant manner on the piano-forte a concertante in D minor for piano-forte &c on *Les Adieux d'Espagne* with orchestral accompaniments and, as a finale part of a symphony in D Mr P was assisted by Mad Caradori, Miss Poole, Madlle Sontag Madlle Dinan, Messrs Vaughan and Reeves Signori Curioni De Begnis, &c &c and a full orchestra of the first performers His room, too, was filled by very good company Sig Spagnoletti led, and Mr Potter conducted

SIGNOR DE BEGNIS'

Argyll Rooms, Thursday Morning, May 31.

Sig De Begnis had every foreign singer in London to aid him on this concert, together with Miss Wilkinson It was a very attractive, but the Sig Gentleman opened the proceedings with a "Duetto da Trombe," on blasts of trumpets and Mr Mountain played a very fine contrapuntal fantasia on the piano-forte Mr Mori led, and Mr F Cramer conducted The room was exceedingly crowded

Mr. LINDLEY'S,

Argyll Rooms Friday, May 32

Mr. Lindley performed a new fantasia, composed by himself for the occasion, in his usual manner, and it is unnecessary to say more for he has no rival Mr Alsop, with his son and Dragonetti executed the favourite trio of Corelli and, joined by Mr Mountain, and Madlle Sontag gave the variations on the Swiss Boy Mr Mountain played his *Scottish Bards* and M de Beriot on the harp and Miss Lindley on her harp played concertos There was much rare and varied music interspersed with the instrumental The leaders were Messrs F Cramer and Mori, and Sir G Smart conducted

M SEDLATZEK'S,

The same Evening, at the Mansion of Lady Peacock
Morley, 3 Harley Street

M Sedlatzek played on his new flute down to A, and produced a good effect from it Messrs Mountain and Blackmore performed on their respective instruments, and Mad Stockhausen, Madlle Sontag, Madlle Dinan, Sig De Begnis, &c sang and Mr F Cramer conducted The spacious rooms were well filled by genteel visitors

M and MADAME STOCKHAUSEN'S

Argyll Rooms, Wednesday Morning, May 37

This was an interesting vocal concert Mad Stockhausen's performance of Mozart's cantata Ch as an amateur sh is " accompanied on the piano-forte by Mr Cramer proved a high treat Several Italian and Tyrolese duets, sung in French by Mad Malibran and Mad Stockhausen, were very deservedly admired There were other very pleasing songs during the concert, which was respectably attended

SOIREE MUSICALE, at M PETIT'S,

At Sir George Warrender's, Albemarle Street, Friday Morning, May 38.

M Petit, on his arrival in this country, proposed, during his visit to read a course of lectures on music He, however found the season too far advanced for his purpose, and abandoned his plan But a few of his friends, wishing to hear some of his remarks on the art, persuaded him to deliver one lecture, and to provide and follow it by some pieces of vocal music His lecture showed research, and an accurate acquaintance with musical history making us regret that he had not given a complete course The singers were Madame Caradori, Malibran and Stockhausen, Messrs Durand Begnis Le Vasseur, Zuccelli, &c and Messrs Labarre and De Beriot executed a duet on the harp and violin The soloists were one genteel audience

SIGNOR TORRI'S,

The same Evening at Mrs P Packard Hamilton's, Bryanstone Square

All the opera corps, together with Mad Caradori, Begnis, Vellani and De Begnis, assisted at this vocal concert, which was fully attended by a fashionable company The soloists were each one greatest Sig Calkoen was at the piano-forte

MM DE BERIOT'S and LABARRE'S,

Opera Concert Room, Monday Morning, June 1st.

M Labarre on the harp, and M de Beriot on the violin, displayed their admirable skill before a most numerous and respectable company among whom were the Duke of Orleans and his son Madame Malibran, who much exerted herself, and Signori Donzelli, Begnis, Santagni, &c , formed the vocal part

SIGNOR PUZZI'S

At Sir George Warrender's, Wednesday, June 3rd.

All the vocalists from the Opera, with Mad. Caradori and Sig Vellani, attended this concert Sig Puzzi's performance on the horn produced no astonishing effect, and he was assisted by MM Labarre and De Beriot The company was a very fashionable one and the soloists were genteel Sig Spagnoletti led, and Sig Scappa was at the piano-forte

MR. BEURTE'S,

Opera Concert Room, Monday Morning, June 8th

This was attended, as usual, by an unusually large and elegant audience, and some interesting pieces were performed Sontag Malibran, Pasconi and most of the vocal establishment of the Opera, sang also Mad Caradori, De Begnis, &c MM Labarre, De Beriot, and Perot assisted and the band was led by Mori.

MR. NICHOLSON'S,

Argyll Rooms, Wednesday Morning, June 10th

At this concert, Mr Nicholson had the good fortune to obtain M Mendelssohn's permission to perform his new MS symphony which was executed by nearly the whole of the Philharmonic band with great spirit accuracy and effect Mr Nicholson played, in his admirable manner, his *Recollections of Ireland* and, as a solo, the air " Au clair de la lune," which had formed part of his concerto at the Philharmonic Concert Mr Cramer performed his *Recollections of England* and M de Beriot on his with variations Mr N engaged for his concert Madlle. Sontag, Madlle. Dinan, Mad Stockhausen, Signori Vel-

ham, Cotton, Mr Hughes, Mr Taylor Mr Hughes, and the Misses Hawthorn, and a splendid band. Leaders, Messrs. Weiss and Mori conductor the G. Benoit.

MADAME CARPENTER'S

At the Residence of the Baroness Von Goldsmid, Belsize Park Gardens, on Friday June 12th.

All the foreign opera strength now in London (Mad. Sinkhan excepted) united with their contributions of the concert, in which were added Mrs Congdon and Miss Williams. Mad. Carpenter sang three songs Mad. Pisaroni and Madle Sainton also sang. Concertante violin by Piatti accompanied by Sig Pezze. Signors Gregga and Lablache conducted. The company was numerous, elegant and select. Mad. Carpenter deserves fully every encouragement and support of a large circle of patrons and friends, to whom her talents, as a singer, and her amiable and excellent private character, are well known. The soirée, of course, was one genuine treat.

MR TOLBECQUE'S CONCERTS.

At the Opera Concert Room, Saturday Morning, June 13.

M Tolbecque is a most distinguished leader of the music grave and steady school. His farewell performances were select and the duets he played with M Batiste were pleasing enough but very unremarkable. M Batiste's violin was charmingly executed. A Miss Davidson performed some variations by Herz on the harmonic instrument of Madame Joseph, with great brilliancy. The room was but thinly peopled. Messrs. Regondaud and Mori led and conducted.

MASTRO & VINAZZA.

At the Argyll Rooms, Tuesday Morning, June 16.

The excellent Bassi did not attempt much more than on the first occasion of these pleasing. He was to be assisted by a strong vocal corps which had been engaged for him, but some unexpected disappointment, and no little embarrassment was thus produced which however the company bore with much fortitude. Mori led and a Sig Roberti conducted.

MR ELLERTON'S.

Opera Concert Room, Wednesday Morning, June 24th.

Mr Ellerton performed a concerto composed of Rode and Mayseder with great [illegible] and a duet concertante with Mrs Anderson. The latter played part of Mayseder's difficult concerto in E minor with great neatness and Mr Ellerton again offered himself to the public in some capacity for the last time before a concerto which we regret and but remember ought to be [illegible] we are informed to see this instrument in the hands of a great master and not prepared themselves, to admire such a performer as Mr Ellerton.

Foreign Musical Report.

VIENNA.

The Theater-der Pforte —Since the departure of Madame Pixis no performance has been given here, but active preparations are making for the opening of the new musical campaign. Among other entertainers, the Count von Gallenberg has had recourse to that of the Italian composer Personi, who is to be a kind of sub-director. As it was professed in the new prospectus that, for the most essential of their German operas were not to be given, the chance that made by the new director has something puzzled the speculators in those matters. But then, by way of the support of pursuing the policy which a party group has appointed as rule of its power — as a rule a system — of the high or mean — which a great Monarch Pierre holds the Germans a kind of reason — and of the discussion with which he has marked the counterpoise of Mozart Beethoven Weber &c

Madame Pixis has left us for Milan. Nothing could exceed the enthusiasm of her last appearance and the honors he reaped was as ample as

Leopoldstadt Theater. There has appeared here a piece not read *Les Deux Gendres* (the Daughter's Duet) with music by Kapellmeister Müller. The story is of a common kind, and not devoid of interest the best part of the music are the accompaniments which are spirited, and not without character.

Josephstadt Theater —The novelty here has been a magic drama in two parts called Bald Gretel, or the Witch Nest (Hexen Nest), with music by Kapellmeister Gläser. In point of merit it is much upon a par with the piece preceded it, the other hence this business as a whole the two Kapellmeisters are still pursuit against each other and regularly bring up their quotas towards completing the three of the Managers he speaks.

BERLIN

Performances is still running on and has announced to give several new operas the most interest to him the public as one that to be the most pleasing something good as previous to [illegible] a new [illegible] he speaks and find the public in his composition to a theatre called *The Wild Man* Piece composed by the celebrated Wagner and announced by him to the ballet *Le Nozze di Benevento* In the performance of the piece Pogatsch showed himself under particular a new point of view. Hitherto he had been found best impersonation of great evil to raise against and abuse of [illegible] In the lately piece he appeared and has done to [illegible] [illegible] but in admirable [illegible] he displayed a comic power altogether unexpected and has struck out a path altogether to his [illegible] In the concert he first sang accepted which he was receiving one of Rode's [illegible] Without being for an artist disconcerted he continued, and executed the passages which were of the greatest difficulty as the as well strong

The extraordinary and adventurous which he has created have had a great effect to make the field of competition, as the [illegible] of Ingenuand von Preen a youth of noble family who some years since visited the greater part of the capitals of Europe bearing with him the recalled Piece de Benevento, pronounced to the advantage of numerous persons. After a short working he came young poet to discover his talents to encouragement he has been consulted again to attempt some public matters and at an age when youths are still [illegible] by their elders gone almost precipitated to a number of compliments the chief of which, a certain M Iffland, endeavoured advised him to abandon to the poetry that he was ready to accept a challenge which some had even conceived the idea of offering him. The young poet evidently gave proof of considerable talent which, with rest and attention, might be matured into excellence, but which, at present, is only of the secondary order

DARMSTADT

The opera season here has been a very spirited one. On the 22nd October and the following Tuesday [illegible] appeared in public for the first time. The Queen [illegible] the name of the first night of the [illegible] Mozart [illegible] and her pleasing voice [illegible] The [illegible] was [illegible] and gave great [illegible] The [illegible] and [illegible] [illegible] [illegible]

particularly admired are the two Scandinavian songs, the rhythm and character of which are very original; and the ballad of *The Song of Thule*, sung by Margaret, which has a certain Gothic air and seemed almost to predestinate the role.

CONSTANTINOPLE

Engagements which have lately existed were continued here. Mlle Rosetta from the Opera Comique, Signor Delmonte, manager besides in the management of that house, and other leading artists the composer of direction of the military music in the King of Naples, remained on after to give Constantinople an idea of the new bands of instruments in the pay of the sovereign, bringing which he arrives to the imperial service that he commanded, and which it is said he was invited to by more emperor. Delmonte having obtained permission of his government, proceeded to the Turkish capital, where he is at the head of fifty Philharmonic musicians who execute a very handsome gait. There in their turn are engaged as both Turkish musicians, and the are assured that their people have already made remarkable progress. Thus will the taste of the Turks be gradually formed to a relish of European forms, from which important results may be anticipated.

Or Rome.

Royal Theatre

On the 25th of May *Don Giovanni* was produced by the Barbaja, for his benefit.

Of Madlle Young's Donna Anna we spoke in high terms last year, and speaking on the 25th that her voice has become more uniform since then, and that her portrait by having lost some of the exaggerations upon the whole improved, we cannot but rank her performance of the character on the present occasion at least as favourably as we did formerly.

Mad Malibran's *Zerlina* has the fault of her Rosetta she makes her song like an educated lady and not like a subject peasant. The scenes of this opera are such natural pieces to paint and as we have said before, need to show but the conception of the true character, a kind of pastoral character and not the modern notion of low farce. I *Zerlina* can sing delicately and as pretty she ought to, and as accurately will depend upon the same manner. It is next to impossible to imagine a Zerlina that could be listened to the end of the opera, and afterwards appreciate the other characters and a performance as Mad M. represents her. But this young lady is a new performer, has a most excellent opinion of her own judgment. Time and other causes may do wonders for unexperienced and of many she has given before her. The only opinion she will with might be spoken on a hint, but we doubt whether it will be so.

The Donna Anna of Madlle Meric and the Don of Ivanoff do not deserve notice. The Leporello of Pellegrini is merged in mediocrity. The Don Giovanni of Donzelli is an effort of the voice and by [illegible] of Zerlina, as Donna Anna, and Don Giovanni, and which is now and never could approach to the singing which is for superior to the Don Giovanni of Signor Donzelli. The band was on the whole tolerable enough, but the band were miserably supported; and M. Benedetti, the composer of Lindley, ought not by the laws of criticism, but the exercise of the laws in the accompaniments to "Don Giovanni" Zerlina's nothing on.

On Thursday the 11th of June Mad. Malibran took her benefit and a crowd her determination of hearing *La Donna del Lago*. But her business is to be the most successful of her efforts on the stage and efforts so little opportunity to complain that we believe our people are [illegible] the downfall of a single [illegible]. But Madlle Young on the contrary upon examining the language of the piece and [illegible] with an [illegible] manner as a true Parisian or Neapolitan. Her Rosa [illegible] among other things, a very [illegible] piece in the first act the [illegible] has received demanding one of encores, and whose native song such that her pretty mouth were closed by the publicity has used as Pappagena's in a much more pardonable [illegible] Donzelli [illegible] a most admirable [illegible] of the old but the [illegible] have rusted and [illegible] quite unaffectedly, he should be perfect in his part. But such [illegible] performances are [illegible] all to other parts are either [illegible] mediocrity or positively bad. [illegible] are under an [illegible] because not audible; and other parts are [illegible] because there is no one else can sing them. There is not on the Italian stage a more difficult opera to get up. A respectable performance [illegible] of them at the first [illegible]. There were [illegible].

If however we are drawn to notice of the opening of Black Figure is produced [illegible] more than [illegible] to an increase the performance of the *Donna del Lago* in spite of [illegible] and [illegible]. This was mentioned and mentioned on the 14th of [illegible] a manner that we should have discussed upon [illegible] to a [illegible] [illegible] by work. [illegible] [illegible] [illegible] undertook to prepare it for the benefit of Madlle Young and the [illegible] of [illegible] to call on the words [illegible] [illegible] [illegible]

MEMOIR OF J. ADOLPH HASSE.

[Partly from Burney's Travels in Germany and the Gentleman's Magazine]

J. Adolph Hasse, named in Italy *Il Sassone* (the Saxon), Master of Capella to the King of Poland and Elector of Saxony, was born at Bergedorf near Hamburg in 1705. He began the cultivation of music at the same time, and gained instruction as a soloist at the cathedral. Here his extraordinary voice quickly attracted the notice of Johann Von Buining, a great dramatic amateur, who was afterwards appointed Poet to the Court of Poland and other musical honours. In 1718 an event occurred in the Opera at Hamburg which decided the musical tastes, and consequently the fate, of many persons, and the style of singing current in Italy.

In 1721 the famous Reinhardt Keiser procured the first representation of Handel's *Almira* and *Nero* at the Gänse-markt Theatre. The success of these productions was unbounded, and rendered the Opera at Hamburg the most flourishing musical establishment in Germany. Keiser, who was himself a composer of great fertility and genius, was at the head of the orchestra, and Handel, who was then only twenty-one years of age, presided at the harpsichord. Among the singers who were engaged at this time were Cecilia Young, afterwards Mrs. Arne, and Margaretta de l'Epine, who married Pepusch, and was the first English singer who performed in Italy.

Hasse, who was then about twenty-two years of age, was engaged as a tenor singer, and performed the principal parts in the operas composed by Keiser and Handel. He was also employed to compose the songs for the intermediate acts, and the airs which he composed for Cecilia Young and Margaretta de l'Epine were much admired. Hasse was at this time remarkable for his personal beauty, and the sweetness of his voice, which was a pure soprano, and his action and deportment, written by Mattheson, in which the principal parts were performed by Farinelli and Cuzzoni. His fame soon reached Venice, and he was invited to Venice, as composer to the Opera, with a salary of 1,000 ducats for himself and his wife. He accepted the offer, and in 1731 produced *Cleofide*, a drama which was very successful, and established his reputation.

Some months afterwards he returned to Italy, and went successively to Rome, Naples, Milan, and Venice. He then married Faustina Bordoni, the rival of Cuzzoni, and the most celebrated female singer of the age.

It was at this period that several parts were written for the English Opera, and Hasse was invited to London. The management of the Italian Opera had just undergone the memorable revolution whereby Handel and the singers were rendered independent of the nobility, and the latter were compelled to form themselves into companies, and to undertake the risk and responsibility of the performances. Hasse and Faustina were engaged to sing in the Opera of *Artaxerxes*, which was composed for the occasion by Arne, and Handel was engaged to compose a new opera. The singers were to receive 1,500 guineas each, and Hasse 1,000 guineas for the opera he was to compose. The latter, however, refused to leave Italy, and Handel composed *Faramondo* and *Alcina* for the season. Hasse returned to Dresden, and in 1733 produced *Cleofide*, a drama which was very successful, and established his reputation.

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In 1779 when Dresden was bombarded by the Prussians, all his property was destroyed by the cannonade which drove him from his home. This loss was felt by him the more as he was on the eve of publishing a complete edition of his works, and the king had undertaken to bear the expense.

In 1781 he went to Dresden, endeavoured, amongst the various persons attached to it, more zealously to guard his interests. Hasse and he only were possessed of which different kinds of materials that there existed. Dresden for music and that at Vienna.

During his several journeys 1780 and 1781 he composed six operas. In 1780 he produced the serenata of Piramo e Tisbe, remarkable for the arrangement of the airs and for a kind of recitative, a style differing from the other recitatives. This was succeeded by the Semiramide, first performed at Milan in 1781, on the occasion of the Archduke Ferdinand. He then returned to Vienna to end his days in tranquillity, where in 1784 he produced a Te Deum, which was performed before the Pope in the church of the Augustines, and that was his last composition. He died December 29, 1783. Some years previous to his decease he composed a Requiem for his own funeral, and kept it by him, ordering it to be performed at Dresden, a work which adorns the genius he retained, even in his advanced years.

Dr Burney says, speaking of Hasse:—"On asking Mr Hanbury what account of all the compositions who had at his disposal he should have engraved, he chose the same as were worthy to be printed. Though he is not an enthusiast, I believe, in any humour. But he gave me to know that as he was well acquainted with the Germans, that I was concerned with a people who set the no great value on what was to be the most valued object and to be most conspicuous of their merit, as well as the most valuable consequence of his fame. Especially a friend to posterity and the name to be conveyed to such judgment as greater experience, long practice, as well as contemporary has ever and greater application.

Dr Burney however does not descend to observe of this complaint which is the true one, the great increase of the late years of Italy. He had no taste for the bold, new-style of the Germans, but his character of Hasse is what one of the Germans would have drawn of Handel, or Haydn, ought to be read as a great lesson. Hasse was great in Germany, and enjoyed great popularity. The name of Hasse is in the Dictionary of the Musicians has equal share to the name of the school of Late Progressive Art. It is true that as a musical artist he may be said to be of the school of the times of these great composers, though not equal to them, but he possessed nothing of the principles of others, and had by any of their originalities of composition. He was naturally diligent and often powerful, but seldom rose above the style of the day, and his compositions are now consigned to those shelves which in the libraries of many years have received the neglected works of Italians of the Italian masters of Europe.

The following is a list of Hasse's compositions, as published by Breitkopf:—

Sinfonias.

Symphonies in Concerto.
Six Duets a gran stella Chorus.
Six Symphonies stella Chorus.
Six Cantatas di Chorus.

Symphonies
[illegible]
Six [illegible] Symphonies.
[illegible] Six [illegible] Symphonies.
[illegible] Six [illegible] Symphonies.
[illegible] Six [illegible] Symphonies.
[illegible] Six [illegible] Symphonies.
Sinfonia [illegible] Symphonies in 1737
Sinfonia [illegible] Symphonies in 1737
Sinfonia [illegible] Symphonies, with accompaniments.

These Letters are in Latin and are to be found in the catalogue of B. Breitkopf.

ON THE CHARACTER OF ASIA

(To the Editor of the Westminster)

Sir, Warwick, April 1 1828

At page 79 of your April number appears a criticism from me on letter of Polonius, page 78 to which your correspondent T. N. B. urges the accuracy of his own weighty charge, asserts that the characters of heroes are peculiarly safe to compassionate. But let me add that I am, and equally confident that such is a very powerful a subject to pass upon the comment which may be made with either on or on other words, on the character of hero. I address to the plain characters, because almost every but seems to have a propensity to [illegible] pervert to [illegible].

I was glad to see a very powerful criticism of [illegible] the character of hero, and as might be a matter but [illegible] the business, T. N. B. engages. I cannot pass to should a [illegible] higher than I was the years ago. I shall be [illegible] [illegible] [illegible]

[illegible] the fractional difference in the quantity of [illegible] of 100 twenty-pence, the sense in which T. & B. appears to have understood the term; but the pitch of one given key is entirely independent to that of another expressed by intervals of three, four or a fifth, or however [illegible] simple it is a tonic key and it is a minor one. Now here is a difference of an interval of a sharp fourth, or three whole tones, and as the latter is more suitable to the song of love than is the latter to that of valour. Why? But the question of temperament only has reference to the tone, and does not a matter of course the most pleasing choice of the piece. A soprano and male [illegible] by the same the tenor will be the same. The advice of being thus demonstrated. Flute tone both have perfect [illegible] the same tenor and contra are in both keys and in both temperaments. Thus by the abandon of temperament will not be less extreme, though the other be less [illegible] but by temperament of keys, both will certainly lose their harmony.

I have said in my former letter that the keys and [illegible], by means of their circles, with notes properly adapted are nearly as perfect in one key as in another; yet there is a difference of expression in the same and such that the learned affirm.

With reference to the horn, the trumpet, the flutes and other harps I should have three natural [illegible] [illegible] on account of their simple proportions; but if tuned and played on an octave distance they must, owing by alteration of pitch, produce a great diversity of effect, thereby refuting the doctrine of T. & B. who thinks that without temperament no distinct character can exist. The same rule is quite as applicable to speaking as to singing or playing. If we utter a twelfth untempered, we have no reason to use such sounds but to accompany the simpler high composer tones.

Query? Are all [illegible] characters as perfect in every key as T. & B. represents them? If so, then I have been strangely informed; for on playing that instrument, and being a sort of genius I am indebted to others for the [illegible] I entertained.

In objection to the latter part of my letter T. & B. observe: "The wonderful flexibility of the organ, assisting the human voice, gives it a power to produce the slightest variation of sound of a voice, enables it to render every effect of passion." But whether there are such sounds as the voice demands on the eye of the singer for an experiment determining to me very light of a note or no more but to the ear it could not help but a slight concordance [illegible] and [illegible]. This has no connection whatever to the purpose independently of the monotonous nature of any one being to [illegible] to the ground and that a musical sounds are not to [illegible] a variation or [illegible]. We know that the [illegible] of music would not be able to explain the nature of the passions and for this reason only most of them. There are not others that are pleasant what more is required on the [illegible] to [illegible] individually. The great question is "What effect was [illegible] towards producing enjoyment by art?" This has been already answered to which I add the generality of [illegible] singers know nothing of temperament. They have in the same to them as another as for an [illegible] is concerned, when singing many [illegible] [illegible] a change of key or part of a great artist I have not long to do with [illegible] [illegible] as a rule as to [illegible] of an [illegible] temperament is neglected, the natural character of the piece though injured is not destroyed, but if the pitch be much wrong, every feature of the air becomes distorted.

Though "most organs be not a fourth-key [illegible] as [illegible]," it would be nothing remarkable or unusual to encounter a temperament of the same kind [illegible] in these days, when key is a little greater or pitch, when the temperament of each is very similar. Most organs, then, the more

Combining the mind with ideas of performance without examining the [illegible] parts of the profession must lead to error. Did the [illegible] of music, like a Shakspeare, spring at once into [illegible] complete in all parts? The performers of concerts in the north of [illegible] [illegible] simple music we read in ages that are long gone by, and poets were [illegible] with primitive notes.

However, the last I should touch on [illegible] [illegible] [illegible] to which the "enlightened ear," and probably the [illegible] of the same time I [illegible] to subscribe myself.

Your obedient,

J. S.

STATE OF MUSIC IN LONDON. BY M. PETRI.

[M. Petri, editor of the Neue Wiener, and a professor at the Conservatoire de Musique in Paris, passed three months in London during the last season, for the purpose, we doubt, but as he declares of acquiring some the state of music in England. He had also, we have heard, many other objects in view which perhaps were quite as important as music, namely, to read an opera on chess and be served with Madame Malibran at private concerts, but the progress of speculation up for us the other hand. His grand proposals for the season, but adapted to [illegible] that there were not due work. And M. Petri in the course of 1838 had an opportunity opened the eye of any people of fashion to the shoulder of persuading singers to have them to compose one or three, and at a most [illegible] price that Madame Malibran had an opportunity of [illegible] during her [illegible] where she was engaged to sing, which, if she [illegible] was not or [illegible] known.

These disappointments naturally enough [illegible] the mind of M. P. in a great [illegible] [illegible]. He consequently did not have such more prepared to see [illegible] and probably may [illegible] with displeasure when he [illegible] it is, therefore, not very wonderful, if he has [illegible] [illegible] power in English [illegible] there is usually heaped up there in the Morning Post and other [illegible] [illegible] [illegible] [illegible]. As to his [illegible] which we regret to find [illegible] [illegible] [illegible]

[illegible] only after many negotiations and some [illegible]. For a long time past, however, there [illegible] more [illegible] plan and the degree of Doctor of Music has ceased to be looked upon as a title of no consideration. When Handel visited England it was usual for [illegible] the [illegible] [illegible] [illegible]

[illegible] to be disgraced. We should still expect to find [illegible] there and spoilt; but there will be enough to [illegible] M. F. that he ought at least to have qualified his assertions.

(c) Where does it appear that Henry VIII and Francis and Edgar [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [

MUSIC IN EDINBURGH.

To the Editor of the Musical World.

Sir, Edinburgh, July 15, 1839.

I am glad to perceive that you think the musical proceedings of our northern capital worth recording in your journal; and therefore I feel induced to give you some account of one of the most interesting entertainments which has happened here for a long time — a visit from the celebrated M. Vieuxtemps. He brought letters from Mr. Ella to some friends of that gentleman, and has spent a week in our town and neighbourhood in accordance with us. We had the good fortune to be able to gratify his much relish as he by every manner of means and intelligence of meeting for Mozart Trios, an object everywhere he found along with a party of some half a dozen persons. The evening of course was delightful. M. Vieuxtemps was gratified in the highest degree, and I observed that our Edinburgh connoisseurs (who though not numerous, have a strong feeling for music) were in excellent, as the ode and a well versed in Germanic chamber music) was greatly pleased with M. Vieuxtemps's unaffected and intelligent conversation. After this entertainment, M. Vieuxtemps met the Wolfes on other occasions; and on

* M. Vieuxtemps's brother, a native of Edinburgh, and the whole [illegible] Edinburgh, [illegible] and [illegible] [illegible] [illegible]

ON THE PRESENT STATE OF MUSICAL TASTE.

[illegible] a natural desire for truth ... the more intelligent of the people considered [illegible] the attempts of the Public Instructor to create a taste for [illegible] and useful knowledge ... and though [illegible] must be honoured with the name of art ... there is opposite to be a connexion with these foreign exhibitions

But as the same reasons as we find that [illegible] of education of religion to all of necessary consideration [illegible] before we make the attempt of education [illegible] subdivide the subjects of some [illegible] pursued in the place of general attendance ... on the one hand [illegible] [illegible] following the [illegible] of [illegible] and abandoning the [illegible] followed by a Hindu and a Mussulman [illegible] ... under the [illegible] of the [illegible] ... and [illegible] by [illegible] ... [illegible] ... [illegible] ...

In conclusion, the effect on the reporter was extraordinary. Whether a case of Mr Tobin's impression should be discussed to the benefit of the public from the head of any firm, however celebrated and experienced, that there was to be a reporter who could, in order to do his best duties to others, exercise a better judgment to be prevented, and there might then be a reporter, a literary newspaper, and unpublished question with the power to injure the very person who originally called forth his opinion.

I am Sir
Your most obedient servant and admirer
W. H. James
(Editor of the Photo. Magazine)

66, Wimpole Street
Regent Street
July 9th 1859

EXTRACTS from the DIARY of a DILETTANTE.

(Resumed from page 97.)

July 1st. I have corrected an estimate of the performance of Irish artists in speaking of the merits and power that one of a celebrated singer. I have reason to suppose that another more talented artist of our neighbouring island is displeased with the low estimate I allude to. I think everywhere the rest of talk along here agree. But I must not indulge here mentioning among my notes the following which I met with in the Globe of last Tuesday.

"An Irish paper has just furnished us with a fine specimen of the puff oblique. What I mention having reference to the visit of the Irish regiment there at Liverpool and to Dublin was a few extracted verses with the record of her name as an honoured engineer at one of the principal cities of England. The laconic editor of the paper we refer to only wishes to preface the remarks which some of our readers may have perhaps thought proper to publish on occasion of her die. The writer spends a long paragraph. I shall only preserve the latter part of it which is as follows — The last song of Wednesday was one very fitted with her song that on her death which happened some after her arrival at Liverpool. Her name was among the last words to expend." If I remember rightly the lady was brother to Lord Lord Lord

13th. The overture to the Zauberflöte has been arranged as a duet piece for violin and 'cello by M. Piatti, and was also arranged last night, and was very played, but has not yet had a large audience. The performers were M. Piatti, Prout, Lazarus, Hatton, Adams, and Pratten, whose presence being neglected for this very purpose, and the absence of M. Piatti at Paris, the overture is spoiled. I should recommend M. Piatti not to attempt the introduction of Figaro for the present performances, as there are many parts the audience does not care to have too much prolonged, and the singers of the Buffa have many parts in order to render all the effect they are capable of, but the best of it is the long recitative and song of each of the eight performers. The French piece which succeeds the opera buffa is the most wretched specimen of the genre I have ever heard. The plot is a tissue of nonsense, and the dialogue is a tissue of vulgarity. Nearly one hundred in the effects of the piece, and have already been rehearsing.

14th. A morning paper which has much against me for endeavoring to keep Paganini's appearance a secret has all the morning abused me very bitterly upon M. Piatti not having advertised his Figaro duet. I have not had any opportunity of hearing M. Piatti's new piece performed at St. Paul's last Wednesday, as I was detained at Windsor by the Queen, but I am told that it is not a success. The duet is a series of variations on a theme which is not in itself sufficiently attractive to bear the repetition it receives. Nearly one hundred in the effects of the piece, and have already been rehearsing.

15th. A morning paper which has much against me for endeavoring to keep Paganini's appearance a secret has all the morning abused me very bitterly upon M. Piatti not having advertised his Figaro duet. I have not had any opportunity of hearing M. Piatti's new piece performed at St. Paul's last Wednesday, as I was detained at Windsor by the Queen, but I am told that it is not a success. The duet is a series of variations on a theme which is not in itself sufficiently attractive to bear the repetition it receives. Nearly one hundred in the effects of the piece, and have already been rehearsing.

* [illegible] 14th. [illegible] Portland Street, July 4, 1831.

"Having read in your last number an article under the head of 'Diary of a Dilettante,' I beg to offer you some remarks, for the purpose of preventing any misconception which may arise from the whole article in

"M. Piatti has a sincere thought for having any name before the public for obtaining an entertainment which may have been from an eager idle performance with him, and due to those circumstances therefore a consequence of his absence on a concerted English engagement. For the have further stated the motives on the whole circumstance, by the necessity to attend which engagement with the published concert of M. Piatti. Whilst during the night of M. Piatti there no name was printed and no distinct expression of mine in order to support an own opinions, I must, at the same time, question the motive of your having run up to the British public in a manner with that gentleman. Whatever were the words used to me on the occasion referred to, they were uttered merely to give expression to a moderate feeling caused by a gentleman which in no way was language was used and unexpected. Considering a single performance with us we were unable and not to give a public judgment on the merits of an eminent composer and only admitting that I have for myself never had reasons from a detailed and single experience, allowed to publish a private notification as to the opinions of the only before us allowing it.

Feeling myself deeply indebted to England, society and many kind friends who have made me their residence a few months, a length period of my life, I must say that the attention a most paper in London has done these gentlemen honour, by their appearing introduced to their notice opinions of the gentlemen among those among I have received so much kindness, and for whom I feel the highest regard.

I am, &c.

"A very constant reader of yours,

"Percy Hemingway Bannister."

16th. Wednesday was not a fine day for Ireland, although there seems to promise to make a fine and there I have no doubt be a fit for everybody concerned. In the Western Islands a wet season is considered one of the highest misfortunes that can fall to the lot of the inhabitants of one of the most unhappy countries. I never have good eye to weather as to the real evidence many signs of the country which surround the appearance of rain, but the sign is sometimes strong indications that are not to be misunderstood, and which were explained as consequences the two preceding years. M. Mendelssohn-Bartholdy to the Lyceum Theatre, in London, also where he intends to remain for the Irish, where he intends to pass the evening winter and spring. His residence in this country is not small. I have reason to hope to the evening opinion. Those which I think who have had an opportunity of hearing his name speak, and of endeavoring his acquaintance, are unanimous in regard.

16th. A concert intended for the Adelaide got up by Mesdlle Sontag. I was at least one that the delight was considerable to her darlings as the result was benefit to the undertakers sufficient. The Prof in the talk on this that the most fashionable evening the season. What a Prof [illegible] the Musical [illegible] speaking of M. Balfe's performance on the occasion, that he [illegible] the most [illegible] performers, and [illegible] the same time, a bit other hands pleasing and [illegible]. Thanks to [illegible] evening, and the [illegible] pleasing a few hands. The fact is, I believe, that the [illegible] of the evening [illegible] were [illegible] from [illegible] [illegible] [illegible]

[illegible]

[illegible]

[illegible]

PROPOSED TERMS AND REGULATIONS.

The number of subscribers to be six hundred. There shall be a Committee formed of a certain number of those ladies who become the first subscribers.

The members of this Committee, under the title of *patronesses*, shall preside, and one be elected as directress of each meeting.

Each subscriber must be recommended by a patroness.

The boxes will be let separately, under the direction of the Committee.

A single subscription to be 30 Guineas.

Families, consisting of five persons will only pay 140 Guineas. The price will be proportionably diminished according to the number of the family.

In order to exclude strangers, each subscriber will have a personal ticket of admission,—not transferable.

The Secretary will give every information that may be wished. His office is now open at the Argyle Rooms, daily, from eleven to four.

Review of Music.

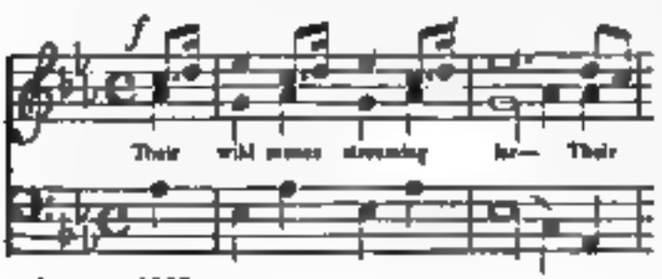
Lays and Legends of the Rhine, *the Poetry by* J. R. Planché, *the Music by* Henry R. Bishop. *Vol. 2.* (Goulding and D'Almaine, *Soho Square.*)

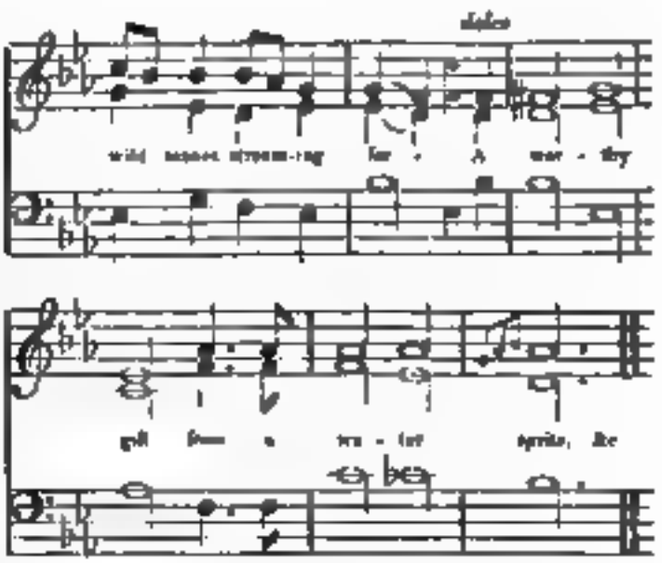
This is a volume which must, as a matter of strict justice, be ascribed to the joint efforts of the sister arts. Poetry, music and design, have so equally contributed to it, that it would be difficult to say which has had the largest share in its production. Each has imparted charms that will not hastily fade, but recommend it both now and for a long time to come and preserve it from that early oblivion to which so many works, in a somewhat similar form, but differing very much in quality, have been condemned.

Six songs, one of them also harmonized, and two trios, or three-part songs, together with nine lithographic views on the Rhine, with letter-press descriptions make up this collection. Our notice must, of course, be chiefly devoted to the musical part.

The volume begins with *The last Lord of Rheinstein*, an animated address to his steed from a proud baron, who, to avoid falling into the hands of his visants, leapt from his castle's height into the Rhine below. There is great spirit and much originality in this: the words are most appropriately set, and if sung with ordinary skill, will always attract attention and please. The next is *The Schnitzler's Serenade*, a light, agreeable air in six-eight time, very easy to sing and to accompany, and in moderate compass.

The third, *The Rhine-falls*, a trio for two sopranos and a bass in a♭, is a descriptive composition, in which Mr Bishop has evidently bestowed a great deal of thought, and to very good purpose. His *roaring* base at the word "roar," is, certainly, not to be commended, but the few succeeding bars suffice to make us forget the preceding weakness. From the return of the original measure, page 20, to the end, the whole is distinguished by boldness and energy, the effect quite corresponding to the design. The following passage may convey some idea of the general style of the movement:—





The fourth, *Hausmeister*, is a useful moral lesson, gracefully worded, and delivered in a short, tranquil, elegant air. This is succeeded by a second trio, *The Pilgrims*, for the same voices as the former, in c, three-eight time, and not very new, whether as relates to plan or execution.

The sixth is the *Drinking song of the men of Basle*, an air and chorus, the former of which will be found in the musical portion of this number, our readers will therefore form their own opinion of it. We need not say, that it has made a strong impression on us, for the quoting it at length is a proof of our high estimation of the composition.* This is also harmonized, and makes an excellent Bacchanalian glee, which may be sung either by two sopranos and a base, or by three men's voices.

The next, *The Curse of Imagine*, in A minor, is entirely different in style from the others. This is a beautifully plaintive air, the words are well considered, and set with great feeling. The short change to the major key at the line, "So calm, you might deem that he sleeping lay," was a happy thought, and will be felt, strongly felt, by all who

* In future volumes it is our intention to insert all extracts, whether brief or extended, in the pages of the Review, and to use care to separate them from the text. We also have it in contemplation to mix the illustrative music, and all that has any reference to the literary articles, with the letter-press, and make one complete volume at the end of every half-year.—*Editor.*

can discern a difference in the two modes. The eighth and last, *The Garden of Roses*, is not in the tone of defiance that the narrative seems to require. The opening is, in fact, the well-known dance-tune, *Le Baiser*—than which a less appropriate air can hardly be imagined. It ought to have been of a nature to rouse enthusiasm, rather than half-voice associations. But it is far from displeasing as a melody; and where there is so much to praise as in the volume now before us, it is downright ingratitude in us to complain of one piece only because it is not so excellent as the rest.

We have more than once had occasion to express our opinion of Mr Planté's pieces; and are glad to find that we concur with so many great judges on the subject. The following poetical description of the falls of Schaffhausen, brief as it necessarily is, and restrained because a theme for music will not lessen the reputation his former lyrical productions have gained for him.

THE RHINE-FALLS.

Hark! — to the voice of the falling flood!—
And see, where he tumbles evermore—
Thundering down through rock and wood,
Till the roar makes echo shudder!

Like giant steeds from a distant scene
That have made brake some,
Leaping the crags in their maddening haste,
And trampling the waves to spray

Now shrouds him one dark cloud from vision—
Then will comes streaming by—
A sunbeam gilds from a rosy spirit
To his commencement's car

Of the graphic part of a work which, as we have above observed, owes its existence equally to three arts, it is unnecessary for us to say a few words. In no musical publication have we ever met with illustrations so interesting or so ably executed. These in the third volume consist of views beginning at the valley of Dornbach and ending with the city of Worms—comprising the castle of Rheinfels, seen on the Rhine, with the castle of Rheinstein, Falls of the Rhine near Schaffhausen, Hauenstein Rockingen, Basel Speyers and Worms. The frontispiece is a view of the mouth of the Rhine on the lake of Constance. Each of these is accompanied by a short historical description on a leaf of letter-press, one page of which is thus occupied, while the other is appropriated to the words alone of the song, or two, that immediately follows.

PIANO-FORTE.

1. The Colosseum, Roman ella Polacca, by Frank Rose. (Payne and Hopkins, Cornhill.)
2. Fleurs du Tage, valse par J. B. Chatelain. Op. 77 (Cocks and Co., Prince-street.)
3. Ave Roma, valse par le même. Op. 78. (Same publishers.)
4. Variations on an Air Allemande, by Francois Herves. (Bath, *Oxford-street*.)
5. Les Favorites, a *Series of Melodies* arranged as Rondos, by L. A. Rivoulgan. (Preston, Dean-street.)
6. La Salle d'Apollon, a *Collection of New Overture Waltzes*, by Foreign Authors, Nos. 41 to 50. (Wessel and Stodart, *Frith-street*.)

We have subjoined our names to find out if possible some sort of resemblance between the Colosseum and Mr Rose's rondo, but in vain. With all our industry and earnest endeavour we cannot even discover a clue to any equivocque, any obscure pun, and must leave our readers in that state of darkness in which we find ourselves, but shall be right glad to be enlightened on the subject by any persons who may ferret out an analogy or hook up a joke. We feel pretty sure, however, that the composer never conferred the title, and that it was bestowed by some one here, who pitched on what was most talked of—the ruins of the *Horticultural*, or *Catholic Emancipation* would have answered his purpose just as well, and may yet be applied to a gallopade, a quadrille or anything standing in need of an appropriate name. If some appellation denoting dryness had been given, it would exactly have characterised the present composition, for a less interesting thing, a work betraying more sterility of invention, has rarely come under our notice. Mr Rose is too great a musician to publish anything lately, and has too much talent to produce anything contemptible—no passive errors, therefore, are imputable to this rondo, unless being very difficult and somewhat disagreeable are to be counted as such.

No. 2 consists of five variations on an air that has been much admired, but to which we never could make out a single remarkable trait. M. Chatelain certainly has not been able to elicit from it any thing but of a very common kind.

No. 3 is much superior to the preceding as to air, and, consequently, more has been extracted from it in the shape of variations, which are not devoid of novelty, and two of them are brilliant. This piece is adapted to performers who have attained a respectable degree of proficiency, and is not unworthy the notice of superior players.

No. 4 is a very simple air of twelve bars, on which M. Herves has written eight variations in the most modern style, though he has avoided those passages which take much time and trouble to learn, and are unproductive when acquired. There is something very striking in this piece.

No. 5 is a collection of six airs of two pages each, intended for children who have just finished their tasks through an instruction-book. They comprise two German melodies, three from Rossini's operas, and one from the ballet of *Nina*; all very correctly arranged for the instrument.

No. 6 is a continuation of a very clever little publication. The present numbers contain some excellent compositions of the kind indeed, the work has been progressively improving from its commencement.

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1. "Gaily ringing," *the favourite duet* in Auber's Opera, *Marmaille*, *arranged by* Asa. Mayer. (Chappell, Cabinet, and Cabinet, *Cheapside*.)
2. Divertimento. The Argyle Wreath, *composed by* W. T. Lee. (Preston.)
3. Fantasia and Variations on the *last Waltz of Weber*, *composed by* Charles Weiss, *organist of the Temple*. (Cornish, Cornhill.)
4. Divertimento Rossiniano, *arranged from subjects in* Rossini's *Opera*, No. 3. (Cramer, *Great Russell-street*.)
5. Ditto. No. 4.
6. Divertimento, *in which is introduced* "Amour che nacque," *and March from* La Donna del Lago, *by* J. M. Knot. (Bath.)

The first of these is a favourite duet in Auber's charming opera, to which Mr Mayer has added a short march from the same without announcing it on his title-page, a kind of omission that composers, or arrangers, in the present day, can seldom be charged with. He has made himself his chief object in this short piece, which is well calculated

the soloist, and the rest on the pleasing minds, though they require labour.

No. 2 is also very easy, and made up of the *Rondeau of Scotland Mary's Dream*—and the *Highland Laddie*, limited to the narrow compass of five pages.

No. 3 is the night to [illegible] said to be the last composition of Weber* with five variations, to which labour is much more apparent than genius, and the effect rather heavy. The Introduction is better adapted to the organ than the piano-forte, and the whole is certainly too long. But let us do the author the justice to say, that though this piece exhibits no signs of a very fertile invention, it betrays no symptoms of a want of musical knowledge. The good harmony is apparent throughout. Why is it called a Fantasia, we cannot guess, unless for a reason which generally militates in such musical cases—namely because it is not a fantasia. *Lasciate ogni speranza.*

Nos. 4 and 5 are airs from *Fanchon* and the *La Gazza Ladra*, very well worked up into divertissements by Mr Billington, who has contrived to produce a good deal of effect from them without subjecting the performer to the necessity of much practice. The subjects, however, are becoming somewhat stale. Mr B. should have given them his labours in the world half a dozen years ago.

All that we have said in the preceding paragraph applies to No. 6, in which we add, that the Introduction is spirited, and well adapted to the hand.

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1. Fantasia, in which is introduced the *French air* "Ta ne sont plus," or "Waters of Elle," with variations, composed by J. W. Hobbett, Mus. Bac. (Goulding and D'Almaine.)
2. Introduction and Brilliant Variations on a *favourite air* composed by W. H. Pierce, *Member of the Royal Academy of Music.* (Chappell, *New Bond-street.*)
3. Brilliant Rondo, composed by Charles M'Kenzie. (Power and Hopkins.)
4. *La Gazza Ladra* and *Waltz*, composed by S. F. Rimbault. (Latff, *Great Russell-street.*)
5. The Merry Swiss Boy. Air with Variations, by J. Dore. (Bath.)

Mr. Hobbett has bestowed an immense deal of trouble on what, taking into consideration every thing, is a fantasia. The Introduction (for so it ought to have been denominated) in 9/8, which begins adagio, and passes through a largo into an allegro, spreads over five pages. Here half-demisemi-quavers, in prodigious quantity of triplets in quavers, a mass of semitones for both hands, beginning at the very bottom, and ending at the very top of the instrument,—together with a kind of *Rondo*, which recurring the future progressions, commences at the very top, and terminates at the very bottom—have all these discriminations are "with great labour and pain," brought together they hardly seem to know how and we can hardly tell why unless for the purpose of ushering in a pretty French melody which a few chords, broken perhaps into arpeggios, would have introduced in as much more graceful a manner. The air is well harmonized, or accompanied—but we scarcely need say Mr H. is a thorough bred musician—and some of the variations, the second and fourth for instance, are in good keeping; but the others show that the author had a brilliant fit on him when he sat down to write them: "business," and could not, had he tried, rein in his Pegasus, which took its flight at every opportunity, and has proved a fit match for the wildest and fleetest that modern Germany can produce.

No. 3 is a remarkably clever, pleasing composition, equally honourable to the youthful author and the master who obtains his true character. The air is short and appropriate, and the six variations on it indicate by their relationship to the subject and consistency that knowledge of accompaniment in which so many so-called composers are wretchedly deficient. Such knowledge however, may be taught: but there is also, in every page, a taste, indeed an invention, evinced, which must be set down to the account of genius, and which, if not blighted by the author becoming a teacher, bids fair reasonably to expect much from his future efforts.

There is considerable talent in No. 3, and the composer must inevitably arrive at fame for himself: but he seems not to be aware that our closely defined rhythmical metre is absolutely indispensable in musical compositions. In the whole of this long air, to say the truth, without words, we perceive no settled design: but a flighty pervades it, that affords no measure of repose, and which, when the conclusion arrives, leaves the mind of the performer or hearer in that flurried state which is generally produced by a succession of confused noises. It is, we presume, to be considered more as a study than as a work for general use. As the one, it shows the industry, knowledge of harmony, and enterprise of the writer; but, if published with the other view he will, we fear, shortly find himself disappointed.

Nos. 4 and 5 are exceedingly pretty trifles, short, easy, written in very good taste, and likely to improve, as well as please, young players.

DUETS. PIANO-FORTE.

Select Airs from Auber's Opera, Masaniello, *arranged by* S. Gaun. Four books. (Clementi and Co.)

These publications contain every thing of importance in the opera now so deservedly popular in France and, we may add, London: for the ballet performing at the King's Theatre is nothing but the drama in pantomime—music, scenery, dresses, action, all are the same, so far as the stage and *artistes* of the Opera-house permit. The whole of the airs, choruses, &c. are here arranged in a very convenient manner: for though nothing in the score is omitted, yet each part is so free from all difficulty, that any player, having a good instrument, may not only perform it with ease, but even at first sight.

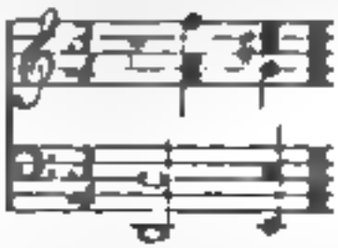
VOCAL.

1. Duetto. "La Fleur des Contrées," composed by Finlay Dun. (*of Edinburgh.*) (Cramer, Addison, and Beale.)
2. Duetto. "Ah che nel dirsi addio," composed and published by the same.
3. Aria. "Voigt. dein Volgs a me" poetry from Tasso's *Jerusalem Delivered*, composed by Pio Cianchettini. (Chappell.)
4. Ariette. "Ne' Lontananze Amare," the poetry by Metastasio, composed by the same. (Rowland and Co., *New Bond Street.*)

The two last of these are in the true Italian style, untainted with any of that German colouring which the modern schools of Italy have deemed necessary in their compositions. This, we are well aware, will recommend

* Published in a former Number of the Harmonicon.

Mr Deal's doctrine to the admirers of simplicity, though it will not operate so favourably on such as require the embellishments now in such general use. But they are full of natural graceful melody which will ever possess a charm for the real amateur, even when misunderstood, as in the present instance, to the rich stores of harmony for any material support. In No. 1, fourth and sixth lines of page 2 are octaves between the second part and bass, that neither the eye nor ear can approve. By the smallest slight alteration of the accompaniment, all objections will be removed.



No. 2 is an able composition, and far superior to many of those airs which, night after night, are repeated at public concerts and in private parties: yet, having been written under a French air, they will perhaps not be thought worthy of an Italian throat: or of an Italianized audience.

No. 4 is composed for Signor Vellati, therefore adapted to any *mezzo-soprano* voice. The words are expressed with great propriety and feeling, and of all persons in the world, the performer for whom the artists is written is best qualified to give proper effect to the sentiments and language of the poet.

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1. Song, "Remember me kindly," the poetry by W. H. Bellamy, Esq. composed by T. Attwood. (Cramer and Co.)
2. Song, Weber's farewell, sung by Miss Stephens, written by Mrs. H. Bevan, adapted, &c. by Giovanni Liverati. (Chappell.)
3. Ballad, written by W. Bellamy, composed by Oliver Dodgson Bellamy. (Chappell.)
4. Ballad, words by R. Bissell, Esq., music by G. W. Reeve. (Mori and Lavenu.)
5. Ballad, "The Reign of Summer," the poetry by W. Bellamy, Esq., composed by W. H. Callcott. (J. H. Callcott.)
6. Song, The Elf-king, by Augustus Voigt. (Callcott.)
7. Romance, The Young Reformer, composed by John Barnett. (Barnett, Mountcliff, and Co.)
8. Ballad and Melody, "Lost to the Muse of Love," the poetry by J. Bowring, Esq., arranged and harmonized by John Barnett. (Preston.)
9. Ballad, "Oh breathe no more that simple air," the poetry by the Rev. T. Dale, composed by Edward Dearle. (Preston.)
10. Song, Lovers and flowers," the poetry by H. Margetts Parker, Esq. composed by S. Glover. (Preston.)
11. Song, "My soldier lad," the words by S. Paterson, composed by C. N. Weiss. (Preston.)
12. Ballad, "Now came a chevalier forsooth," the poetry by F. Cowper, Esq. composed by Augustus Meyer. (Bellis.)

No. 1 is composed with true musical feeling, and the accompaniment is of that masterly kind which is always to be expected from Mr. Attwood, because no other has ever possessed from her pen.

No. 2 is an adaptation to words of Weber's last composition, preceded by a recitative, and enlarged by very appropriate additions. If Mr. Liverati thought it necessary to transpose the original, why did he not find some key agreeing better in character with it? (Not G?)—it would in every way have been preferable. There is, however, considerable praise due to him for the manner in which he has accomplished his task, and still more to the authoress of the words, which have great merit.

We regret that we cannot speak in very favourable terms of No. 3.

No. 4 is a pleasing melody, and the words are well executed.

No. 5 will not fail to read "The Yellow-hair'd Laddie" to memory: but the quotations in an opposite row, and the ballad will find many admirers.

No. 6 is a well-known air in a popular ballet. None, we believe, which Mr. Voigt has adapted to various words, added an accompaniment, and printed it as his own! This unpunishable practice, which, under various disguises, is creeping in upon us daily, cries aloud for exposure and reform, and has our most unqualified censure.

The light measure of No. 7 does not exactly comport with the words, which are sad enough, and tell how a youth was compelled, by his hard-hearted parents, to end a doomed agreement his will. There is novelty in the story, at least: but not quite so much in the music: the latter, however, is simple and not disagreeable.

No. 8 shews the features of national melody—the melody of not a very refined nation though, for the phrases, the measure, pleasure we mean, are irregular and very abrupt. Mr. Barnett, nevertheless, has doubtless executed his task with fidelity, and given the air itself as he found it. His accompaniment is quite appropriate.

No. 9 expresses, in a sensible manner, some very beautiful words. We recommend the composer to make his second note in the bass of the seventh bar of the symphony *all*.

The poetry of No. 10 breathes two very pretty sentiments, and, upon the whole, is not badly set. The words, "Your Lovers," should have had a short and a long note: by giving to the latter word a quaver instead of a crotchet, it conveys the idea of a verb rather than of a noun.

No. 11 is a very great other material, and No. 12 is not in Mr. Meyer's best manner, most certainly. Nothing can be more commonplace.

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1. Glee, "On to the Chase," *for three voices, composed by* Jeremiah Sawyer. (Preston and Hopkins.)
2. Song, "There's a Smile," *words and music by* William Hall. (The same.)
3. Pastoral, "The Caledonian Pipe," *written, composed, and published by the same.*
4. Song, "The Bracelet," *ditto, ditto, ditto.*
5. Ballad, "Isabelle," *ditto, ditto, ditto.*
6. Ballad, "Lightly hovering o'er the Green," *written by* F. J. Arnaud, *composed and arranged by* J. T. Cooke. (The same.)
7. Canzonet, "Content," *written [or premium] by* W. Bartholomew, Esq. *adapted to a Waltz by Beethoven.* (Vernon Corbold.)
8. Song and Chorus, "O Music sweet Music!" *written by the same to the last Waltz of Weber.* (The same.)
9. Serenade, "Light of my heart, awake!" *written by* J. Weir, Esq., *composed by* J. Thomson. (Edinburgh, Robertson.)
10. Favourite Ballad, "Red Cross Knight's return." (*Composed and published by the same.*)

11. Ballad. "The Knight of the Flowers," written and composed by F. E. Lucy. (Lauff, *Great Russell Street.*)
12. Song. "Love and Lovers." (*Written, composed, and published by the same.*)
13. Song. "The Brown Blue Cap," written by Sir Walter Scott. (*Composed and published by the same.*)
14. Ballad. "One look from thy letter," composed by C. A. Smith. (*Same publisher.*)

To some on these parts is a test of knowledge or harmony. The composer of No. 1 stands in need of such knowledge.

No. 2 is composed with taste, and the words are well annotated. Between bars 5 and 6, page 2, are octaves that no good ear will delight in, and which may easily be obviated.

No. 3 has afforded us much pleasure. The many Scotch airs that have sung so everybody a share during the last three or four seasons have suggested that, but not the slightest plagiarism is to be imputed to the composer—at least, by us.

No. 4 is feeble, and not without elegance, but the composer has not happened to hit on any new discoveries in the regions of air.

No. 5 belongs to the order of commonplace.

What effect No. 6 may produce at the opera theatres we are not qualified to say; but are quite sure that it will not be listened to patiently elsewhere.

No. 7 is very properly directed to be sung slowly, if performed as what is generally considered waltz time, it is slaughtered. The words go well to the air, and the whole together is interesting. No. 8, a similar adaptation, is quite equal to the preceding.

We did not look beyond the first page of No. 9. No. 10 is either a Scottish air, or a parody on one.

No. 11 depends chiefly on its melody, as all ballads should do, and that is natural and agreeable. No. 12 is an air rather too well calculated for the corridors of the Surrey theatre to suit our taste. We can easily believe that it was ridiculed in its proper sphere.

No. 13 is not a bad imitation of the Scottish.

No. 14 is a smooth melody, with a simple, easy accompaniment, but not a single original idea is to be traced in any part of it.

The number of song-composers seems to be on the increase, and, as we are decided optimists, we entertain no doubt of a good final result; but must confess that, for the present, the quantity of talent distributed among these writers exceeds their number. At the same time we are bound to acknowledge, because it is our conviction, that errors in musical grammar and in prosody are on the decline; and we cannot help expressing a hope that our reviews have had some share in bringing about a reformation which had been so long necessary, but not publicly called for—at least in terms that could not be misunderstood, and which showed that no compromise would be listened to—till we commenced the exercise of our critical functions.

HARP AND PIANO-FORTE.

1. Handel's Grand March, "See the Conquering Hero comes," *arranged as a Duet by* N. Charles Bochsa. (Chappell, Collard and Collard.)
2. Weber's last Waltz, with an Introduction, Variations, and Coda, *arranged by* Edwin J. Nielson, *late student in the Royal Academy of Music.* (Goulding and D'Almaine.)

Handel's "See the Conquering Hero" is a chorus, not a march, but that matters not much. It is here converted into a spirited duet, and the variations, if not original, are in character and effective, the last, particularly, a coda, which brings the piece to a termination in a very brilliant manner.

Weber's Waltz is (1) which has, we know not how, acquired the title of his last gem, is become so popular among the admirers of sterling harmony as good music generally is and deserves to be. This fact is proved by the many shapes it is now made to assume, vocal as well as instrumental, and by the attention it commands when performed at the theatres, by military bands, &c. It has not suffered in Mr Nielson's hands, but, on the contrary has been set off to great advantage by the manner of his arrangement, and by the skilful, the masterly, ambition he has made to it.

HARP.

The Harper's Sabbath-book, *a collection of Melodies, including two sung by the Bohemian Brothers, &c. &c., arranged as a familiar style, by* Charles Hoare. (Chappell.)

This publication contains no less than ten pieces, not fragments, in twelve pages, crowded together like passengers in a stage-coach, without any especial regard to their respective qualities. Thus we have Bohemian, Rhenish, Portuguese, Irish, French, Russian, and Italian airs, a *Landler* and a Hymn, all in one motley group. The divine strains of the first Lutheran reformer are brought into juxtaposition with the counterfeit notes of the last German composer, or rogue minstrel, and the song of the vine-dressers of the Rhine is forced into chorus with both. But the whole makes an agreeable though a bizarre collection, and, the quantity considered, is published at a reasonable price.

FLUTE AND PIANO-FORTE.

4 Selections of Airs from the works of Eminent Composers, arranged by Wm. Bent. No. 1. (Longman and Boosey, *Ludgate Hill.*)

This is a useful publication, for it consists of airs so genial in themselves, that the great facility afforded to both performers, in the manner of arranging them, will not, however powerful prejudice may be, render them unworthy the notice of those who are equal to things requiring infinitely more practical skill. The pieces introduced are the march in the *Opferfest*, an air from *Le Solitaire*, by Carulo, *Aura fatal*, by the same, a Portuguese Air, the Bridesmaid's Chorus in the *Freischütz*, and an air by Kummer.

FLUTE.

1. Airs of Auber's Harmonie, *arranged by* L. Doussy. (Cocks and Co.)
2. Rossini's *Operas, arranged with embellishments, by* Wm. Forde. No. 1. (*Same publishers.*)
3. Cocks's Concert, *A Collection of Melodies, selected and published by the same.*

No. 1 includes the Gazzetta, the Barcarole, a Fandango, the Tarantella, a Bolero, part of the Prayer, and three other airs, together with what M. Doussy calls "a complication" of the whole, which consists of the heads of each, combined in one piece. The whole of these are arranged in an easy manner.

No. 2 contains the Ball de Sylphs. That is to say, selections pieces from it, which include nearly the whole. They are adapted to the powers of the generality of players, as is also

No. 3, a very comprehensive little work, for as One first numbers are between twenty and thirty airs, by as many different composers—by Mozart, Beethoven, Alexander Alexander Hawkes, Bellegarde, &c. &c.

TWO FLUTES.

Twenty-four Duetts, arranged from Compositions, Ancient &c., by E. L. Hughes. (Cocks and Co.)

We can handle with any information concerning the publication beyond what is to be gathered from the title, brief as it is. The duetts are in all the keys, and the duties of Christian are a guarantee for a certain degree of correctness, and to our excellence. Duetts, undoubtedly, are excellent practice if learners on any instrument would make themselves thoroughly masters of them; they would find themselves in possession of a key to the greatest difficulties that either practical or theoretical music presents to the learner.

Foreign Musical Report.

VIENNA.

Josephstädt Theater.—A new romantic opera has been produced at this theater entitled *Der Alpenkönig* (the King of the Alps), the music by Kapellmeister Bauer. Some of the airs were applauded, but the principal merit of the piece lies in the characteristic accompaniments, and particularly in the variety of scene presented decorations, which possesses considerable merit.

Leopoldstädt Theater.—The only novelty at this house has been a grand musical pantomime by Reinwald, entitled *Der Ritter ohne Kopf* (the Headless Knight). The interest is so particular on account of the very elevated, and the extreme pains he subject some of which is applied to such exquisite of ideas, and is assuredly deserving of a better fate than that of being allied to such perishable associations.

At the last sitting of the Philharmonic Society of the Amateurs music, Messrs. Hawkins and Pixis had the honour of being elected as members.

BERLIN.

Königstädt Theater.—The management of this house has been particularly active of late. For in the short space of six weeks we had a new operetta, and two successful revivals. The first which is a ministerial piece by Konrad von Holtei, entitled *Preciosa* (Bohemian), is evidently composed of materials from the works of C. von Weber, which are arranged with taste and judgment, and made to form a connected piece of more than common interest. The Ouverture, delighted both upon the *Freischütz* (the Marksman), *Die Ritter* (the Knight in the Harness), was admirably performed, and received great applause throughout the Music. Weber's last opera, *Die Musikalische Tonkünstler*, *Jessonda*, also *Die Drei Pintos*, *Der Freischütz* (the Master of Ceremonies), and *Der Alpenhirt* (the Shepherd), the music of which M. Spontini was very effective in the scene representing the Spanish neighbours, in which he gives imitations of Paganini, the heroes of laughter were unbounded. Indeed, there is little doubt but the whole piece will get up on the present occasion for the sake of this scene.

A grand concert of sacred music was recently given here in aid of the unhappy sufferers by the late conflagration. The choir was under the immediate direction of Spontini, who exerted himself on this occasion in a manner that reflected lustre to his name. Besides several splendid pieces of instrumental music and compositions by Graun and Righini (a composer in the way who has been too much neglected), a selection was also given from Handel's Oratorio, the principal parts of which were admirably executed by M. Bader and Madame Seidler. Paganini also volunteered his services on this occasion, and exerted himself in a most laudable manner in the cause of benevolence. He executed the greatest part of the pieces that had produced the most effect in his concerts, and on this occasion seemed to surpass himself. The fire of his genius is inexhaustible; and there are unequalled bursts of energy, and touches of such surpassing beauty, that, after having heard his unrivalled tone he appears new and inexplicable in the variety of effects produced. The fact is, that, being guided by the spontaneous impulse of the moment, and not fettered by such conventional rules the only compositions are ever serving as his basis, and instead of predominance of art, the continual creations of genius. The applause that crowned his efforts was enormous, to be ranked among the prodigies of the age in which we live. The receipts on this occasion were handsome.

Spontini's example has been followed by the other musical directors, and by the bands of the different regiments. The combined efforts of those of the Augusta and Cuirassiers were particularly effective. Some of the selections, amongst the most conspicuous and particularly the overture to *Fidelio* for trumpets, bugles, &c. only, were executed with a precision, spirit, and unity of effect, but seldom witnessed. The latter passage, in particular, which was executed with great difficulties, was accomplished in a masterly manner.

It is not a silent regret that we state that serious disputes have arisen between Spontini and the Count von Redern, superintendent of the royal theaters which is likely to be detrimental to the interests of the former. He has just completed his opera von *Nürnberg*, and will, it is said, quit after he has superintended its production.

After several last concerts, Paganini has at last left us. As, independently of these concerts, this event did not prevent a succession of performances at the Königstädt, between the opera and afterpiece the public in general had become habituated to him, and among amateurs he has acquired a good deal deserved, except by his most devoted admirers. The three concerts, that have taken place, had a great part to work on the reflection that he could

Paganini has always an [illegible]

seems to have filled the soul of Paganini, for never did he appear to exert his talents to his acquirements and display the fire of his genius. He is going to Warsaw.

With more than usual three concerts on grand scale, M. Sigismund von Praun has been playing ever at Paganini's parting notes his departure. It is allowed that he exemplifies several of the favorite passages and difficulties of this great master with surprising facility; but it is the absence more of a [illegible] and expression. In M. Praun we see the great superiority but laboriously as Paganini we feel at a certain when, on the contrary which he creates, makes us forget all the ordinary means of art.

BERLIN

The Italian company have been not given Beethoven's last work, *Il Calzolaio*, which is composed for the theatre of Genoa. It obtained a very favourable reception. The engagements were delayed and several features of the higher parts were not very well executed, which was the cause of some disappointment. The work is chiefly from the pupils of music, and the author followed the well known system of the Roman poet of modern principles of criticism, and does contend for others there is sufficient evidence in the work of some that might have produced a masterpiece.

MILAN

Teatro della Scala. An Occidental edition has been so produced here and many better known than we had expected to encounter. Il Trovatore and Un Ballo in Maschera opened the season to a crowded audience. The latter opera together with a series of considerable changes and losses, produces great intelligence and a high appreciation of language. Several new engagements have been made for the season. Signora Barbara Raffo and the Signora Augusta Cardinali, a soprano of considerable promise, have been added to the list of favorites, of whom the former possesses both ample knowledge and ability, a requirement of the season in the season.

Teatro Carcano. On the return of Signora Pozzo, and with the addition of Signora Augusta Cardinali and the tenor Signor Giuseppe Pozzo, a favourable reception to Don Sebastiano and Lucia. Since then the public attention Traviata and Ballo the new and performances have received a degree of well deserved and often enthusiastic praise to the merit of the company. The principal parts were sustained with the completeness of the performances were Pozzo and Cardinali were frequently called for and obliged to undergo an encore. In comparing to the merits of singing and enlightening the progress of the opera. In the second act of Traviata the air in the first scene was sung by Signora Pozzo beginning with the words, Parigi o cara, was Signora Pozzo to perform with such a degree taste and the thoroughly appreciated. In short especially in a passage of recitative and accompaniment and exercises power and control to the strength experienced.

GENOA

Teatro Carlo Felice. Donizetti's Don Sebastian was lately given here, but with the exception of some few pieces, it made only a feeble impression. This opera is common to the stage of the principal continental to the indulgence of singers, some of whom has shown confidence.

LEGHORN

Teatro di Rozzi. Donizetti's new opera, *Maria di Rohan*, was produced here on the 19th of May last, and obtained decided success. It was performed by a very respectable company, of whom Bianchi the tenor and the Signora Maddalena Drago have all the honours of the evening.

TURIN

The season here has produced only one opera, *La Sonnambula*, the music of Cavalletti, a composer before unknown to the public. It obtained but very moderate success, which may be owing to a weak opera, rather to the want of genius in the composer than to absence of merit in the piece. The several parts of the composition are spoken of as reflecting credit on the author's head.

PARMA

Teatro Ducale. — A new opera is announced from the subject of which is the same that has recently received the use of Shakspeare, but a new school since the new Cleopatra is very great. The Signora Tosca, engaged in the great theatre, has the title-part. Such engagements for the excellent manner in which she performed the arduous character of Semiramide.

VENICE

Teatro Apollo. The Signora Angelina Bosio, a romantic of great power and beauty, is engaging a successful term of a kind that rare — of such that of some of the great artists of the great old school. She is a young lady of great talent, whose fortune having enabled to the use exactly what she has had occasion to the stage. After successfully filling the principal characters in Il Crispino and the Gazza, one of Donizetti's earlier operas, Bosio, Pollini has been put on a career to attract her a new experience of Italian producing herself. This opera, which was produced in 1838, had not the success of its first representation, and was shortly after withdrawn. In Venice, however, it was less the thought of some company with some of Bosio and Pollini, and a succession of good parts of the first beginning of the opera, and the whole ultimately proved to contribute the magnificent quartett in the second act. On the present occasion it was very differently sung, and was received throughout with great applause. The quartett in question was admirably executed by Signora Bosio, Signor Mariani and Pedro. The remaining song by Signora Bosio in the first and the scene in the second act were received with the greatest enthusiasm. The favourable impression that the execution of the principal parts of this opera would be derived. In a word, this opera is regarded as a successful revival of a work of Donizetti that might have otherwise been long the remembrance of modern taste and composition.

Teatro San Benedetto. Donizetti's serious opera of *Belisario* was produced on the 2nd of May last, and obtained a very decided success. It was performed by a very respectable company, of whom Bianchi the tenor and the Signora Maddalena Drago have all the honours of the evening.

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be correct. According to the programme that has been published, the entertainment is to be composed as follows:—

1. Of one of the Operas of Mozart or Cimarosa, which is to be performed by three or four hundred amateurs, under the direction of the first master of the chapel of the capital.

2. Of a ballet in the concert room, which is to be danced on the same occasion on the like ground in honour of the king's visit.

3. Of a musical entertainment, in which pieces are to be distributed.

4. Of a grand concert, which is to consist of selects of the first order.

"The produce of the subscriptions shall be divided between the different benevolent institutions of the place.

"The establishment of the Festival of the North is stipulated in every person's card, and it is to be hoped that the attention will correspond to the views of those by whom it was originated. It only lacks an epoch at the season of the country, and will not fail to attract a number of the curious, of the friends of art, and of gentlemen in want of one week or of other recreation."

CONCERT FOR THE RELIEF OF THE SUFFERERS IN RUSSIA.

Madame Sontag,—with a strength of feeling that places her to a most enviable point of view, and as a complete answer to those who foresee she has too much sense to misinterpret her part assigned to her and her countrymen, to charge such generosity to a morning concert, on the 13th of June set off a subscription list among the above persons, and notwithstanding the interests of the season are united in drawing together one of the most crowded rooms we ever witnessed. Indeed, tickets could not be had after an hour had been named for the room to be open, a precaution extremely necessary, it must be allowed, and only to be justified when the motive is charity, though even on such a case it is an impudence for the public will not believe us shy of purchasing, seeing that they have no security for obtaining seats or even admittance after paying their money.

All the vocal strength of the Opera assisted together with Madame Campanini, Signori Nicoli and Tati, and Messrs. Manvers, Balfour, Bennet and Pyne, contributed their talents. The orchestra was led by M. Mazzinghi, who on this occasion acted also the gentleman to give his personal aid in addition to a pecuniary contribution, for the benefit of the distressed sufferers. Messrs. F. Cramer and Spagnoletti led each an act, and Dr. Crotch sat at the pianoforte.

The concert was made up chiefly of those pieces which had been performed every where during the season. The exception was a new MS. overture to Shakspeare's Midsummer Night's Dream, and a duet for two pianofortes, both composed by M. Mazzinghi. Of the overture we will say in few words, that a single hearing does not enable one to speak on a work of this kind, that it is an overture suited to the drama which it is supposed to precede, and, if we may dare venture to say so much, a worthy effort of a first rate professional composer, sparkling with genius and rich in effect. Some parts pleased and delighted, others left cold and mixed the whole sentiment that the musician has studied the poet, has entered into his thoughts, and even caught some of his inspiration. When, however, we again hear this overture, we trust that it will receive more justice from the band. It was performed in a very imperfect manner.

The piano forte duet is not without beautiful parts, but as a whole it was long, and did not come up to the expectations we had formed. Duetts for pianofortes were really wonderful, and Dussek's adagio charming.

Hardly hearing the originality of the whole, using very deficiently enough and with her usual power and in one piece created loud applause.

The Drama.

Lyceum Theatre.

The only novelty since our last, if a revival can be called a novelty, has been Cimarosa's Matrimonio Segreto which was got up for Dimond's benefit on the 18th of last month.

This opera was composed and performed at Naples in 1792.* In 1804 it was brought out at the King's Theatre, where a few selected scenes have occasionally been introduced with various success. The theme of an light and unobtrusive a kind — many of the best passages and readiness of which have been there overthrown and completely been appropriated by a favourite host of constants and no harmony upon evening and often weight — depends much more on the performance than compositions of a favourite kind have an inverted happiness and charming merit at their effect from unfavourable circumstances. Hence that master power of the composer if given to talented singers, is handle favourable: but when the three principal parts are performed as they were on the present occasion to pleasure all who have any ear for exquisite sounds. It was then true —

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The most popular and natural the best, passage in the opera are the duet between Carolina and Fidalma, "Lasci mio dolore" (Carolina's song "Udite bene, udite") the terzetto (which has been sung at almost every concert this season) "Le faccio un inchino" the harmonizing trio of Carolina Paolino and Geronimo and the concert, "Se fosse un core solo" the grand aria of Paolino, "Pria che spunti in ciel l'aurora," and the duettino between Carolina and Paolino "Deh ti rendano." There certainly are enough to make a powerful comic opera, or burletta, as the composer calls the present work, upon which, together with various other pieces in his style of Cimarosa or Carnaby's great reputation rested.

We can hardly imagine a more perfect performance, as far as regards the three chief characters, than was now exhibited. The gentleness, and withal a sufficiency of feeling with which Miss Young both acted and sung her part, the knowledge of music and pure taste she showed throughout particularly in the duets, rarely departing from the simplicity of the original, and the spirit, propriety of action and looks with which she delivered the comic air "Pendevano" carried the warmest admiration.

Parkinson was not less excellent. Comic opera is decidedly his forte and character of a curious age here with his

* See Dramas of Cimarosa in the list at the Illustrations, page 64.

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the union, and declares to *Laura*, the daughter of the Count, that he will effect her father's deliverance provided she unhesitatingly prepares to become his bride. *Roberto* had, some years before, when residing at the Count's castle, aspired to the affections of *Laura*: his presumption was rewarded by instant expulsion from the service of the Count, but his passion remained as violent as ever. He now shows how all the misery which he had undergone were driven to despair he had become a leader of bandits. His importune on the mind of *Laura* the certainty of her father's present release secured by him, and he finally endures her to give the required pledge in order to save the life of her parent. He reminds of a secret passage *Roberto* conducts the Count to the retreat in which the bandits conceal themselves: and the troops headed by *Fernando*, immediately after enter the castle in search of their victim. Here *Fernando* recognises in *Laura* a young lady whose life he had preserved some years before at Palermo and whom, though he then became passionately enamoured of her, he had never since seen. He now renews his passion for her: but they vow to become the robber's bride presents a fatal obstacle to his hopes. *Roberto* discovers that *Laura's* aversion to him arises from a preconceived love for the young soldier and he orders his head to capture *Fernando*, which they readily accomplish. He is dragged to the cavern: but *Roberto* moved by the tears of *Laura*, instead of wreaking vengeance on his rival, after a struggle between love and affection, joins their hands. *Fernando's* troops having routed the robbers to their hiding-place, now appear and capture the band as well as the Count. All give themselves up for lost when *Carlo*, the friend of *Fernando*, arrives with the grateful tidings that the faction has been overturned, that the Prince is free, and that, as his first act of justice he has sent a pardon to the Count, and countermanded the punishment of the bandits from death to banishment. Of course *Fernando* and *Laura* are made happy.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

PIANO-FORTE.

Burrowes, J. F. Airs from Auber's "Masaniello," Plate Aust. 4 Books.
——— Overture ditto ditto.
Challenger's 1st Set of Galopes.
Chatelain, Ch. Fantasia "Ma Normille."
——— Two Swiss Airs, sung by Mad. Sontheimer.
——— 6th Fantasia, with Swiss Airs.
——— Rondo Pastorale.
——— Rapsodie Brillante.
Mori (H.) Rondo Capriccio on the Barcarolle, from "La Muette de Portici."
——— Allegro and easy Vars. Op. 3.
Moscheles' Fantasia, Waters of Elle.
Kalkbrenner's La Mehemoline et la Gaité, Romance and Rondo Brillante.
——— Vars. Brillantes on Air in "Il Pirata."
——— Chanson de Berlin, Op. 78.
Nicholson's Eco pastoral, Divertimento.
——— Vars. on a French Romance.
——— "She never listened him." Variations.
Macdonald's Three Scotch Airs Waltzes.
——— Set 2.
Mazurka's Reminiscences of various authors, No. 1 to 3.
——— Haydn's Sonatas, with Accompaniments.
——— Pleyel's Quartetts ditto.
——— Duke Sonatas, Flute Accompaniments, No. 1 and 2.
Mayer's Fandango on "Masaniello," danced by Mr. and Miss Byrne.
Sterling's Rondeau, "It is not on the Battle Field."
——— Nightingale to the Rose.
——— Waltz Rondo on a subject by Hummel.
Rose's Recollections of Rondo.
Valentine (T.) Airs à la Pastorale.
——— — Vars. My Lodging is on.
——— Fox jumped over the Parson's Gate.

DUETS FOR TWO PIANO-FORTE.

With an ad lib. Accompaniment for the Harp, arranged by J. Mazzinghi, and calculated for Family Concerts, being so arranged that they form an Accompaniment to the Voice Part as well as distinct Duets or Trios.

THE FOLLOWING SUBJECTS ARE THE FIRST NUMBERS:—

H. R. Bishop's Glee "Mirth and Beauty."
——— "The Tiger Chorus."
——— "The Clough and Crew."
——— "Mynheer Van Dunck."
——— "Is it the Tempest?"
Mazzinghi's Glee "The Nocturnal Revenger and Captive."
Burrowes (J. F.) Author's admired Operas of "Masaniello," "La Muette de Portici" in 4 Books.
Weippert (John) 47th Set, or Union Quadrilles.

PIANO-FORTE AND FLUTE.

Berbiguier's Fantasia on Airs in "Masaniello." Op. 46.
Berbiguier's ditto. on Airs by Rossini.
Kerr's ditto. arranged by Klose.
The Harp Book No. 4 containing "Air on the Swiss Family, by Mazzinghi," "Introduction and Vars. with by Rawlings," "Haydn's Andante and Polonese, by Sweet.

PIANO-FORTE, FLUTE, and VIOLONCELLO.

The favourite Airs in "The Swiss Family," arranged by Crouch.

HARP.

Boehm's Two Airs de Figaro.
——— Airs, "Masaniello," Book 1 and 2.
Chipp (T.) Vars. on Bishop's "Come, love, to me."
Hodel (T.) Swiss Airs, No. 1 to 6.
Mara's Air chez de quoi contenter.

HARP and PIANO-FORTE.

Boehm (N. C.) Cavatina, Polacca and Tarantella, from Auber's "Masaniello."
——— Fisherman's Chorus, ditto.
——— Market ditto. ditto.
——— Triumphal March and Chorus, ditto.
——— Airs in "Il Crociato," Book 1, with Flute and Violoncello Accompaniments.
Hodel's Credo Iucis.
——— Petit Amusement.

GUITAR.

Bennett's Instructions.

VOCAL.—ENGLISH.

Ah welcome lovely Spring. Air by Mozart, arranged by Sweet.
The Maid of Llanwellyn, by Mellon.
The Mountain Nymph, by Bishop.
Ye Cliffs, ye lonely shores, by Nelson.
I will not chide thee, Arthur Boy.
Oh wherefore weep, my sister, dear?
Pledge me love to bride.
The moon has risen.
Will you come where the sweet Briar (Duets.)
Young Susan had lovers.

GLEE.

Medley Glee.

The Third Volume of WELSH MELODIES, the Poetry by Mrs. Cornwell B. Wilson, the Symphonies, &c. by John Parry.

Part Third of LAYS and LEGENDS of the RHINE, the Poetry by J. R. Planché: the Music by Henry R. Bishop; the Views lithographed by L. Haghe. This number contains the west, and embraces the Scenery of the Upper Rhine.

ELEMENTARY.

Prospectus of a Concise and Perspicuous Treatise on Concords, calculated for the use of Musical Amateurs, who wish to play from Score on the Piano-Forte, and acquire the degree of Knowledge requisite for extempore Modulation and Composing. By J. P. La Cotton.

MEMOIR OF THOMAS BRITTON,

THE SMALL-COAL MAN

NOTICES ON THE MUSIC OF THE PLANETS AND ON TEMPERAMENT

(To the Editor of the Mechanic's)

Dec. July 1st 1850

I have been one with a certain [illegible] contributor [illegible] Proportions of the Intervals, Planes and Proportions of the [illegible] of Planets, and [illegible] Mr. [illegible] Mr. [illegible] Mr.

would ever like something to the same invariable measure and proportion. So that on all occasions the difference and distance of notes is the same whether they be in a most liberal graduated progression or the most limited steps ever one to the next. Now were available methods found out there is a hope we discover that [illegible] to reduce the musical scale. Although I believe that the laws of harmony are one fixed principle, and therefore the same musical fields would be most desirable as we at present employ for these practices. For why is opposing other systems and complicating keyboard with sharps and flats as the, should there not keep the present pleasing tones there always to use the. I dare expect what after the experiment, from the accomplishment of these plans, must have upon the minds of others. I think it will be considerable or incomprehensible now, but of the great strength on their which I think one of the proves that Pianofortes had this means of doing.

"But if they take delight in harmony, the powers to see how that the laws governed music of each division. For if nothing else, they could at once help lightening upon which we either be chance the sound of a sign among the name of the scale on the advantage of music might have given them the hint. From these small begin steps they perhaps as well as we have all learned to improve to the use of the key keys, their and many changed instruments. But while the notes are various and circumstances are we find among different nations a quite different manner and rule of singing as towards amongst the Chinese, Persians, and Indians and a not less among the French, Italians, and Persians. In this manner it may so happen that the pleasure of the inhabitants of the Pleiads may notice After them all these and not be very great. But why we should look upon these matters to be worse than ours, there is no reason can be given; neither can we well persuade that they want the use of half notes and quarter notes, using the distances of half notes in an octave, and the use of them as agreeable to nature. Nay to go a step further when if they should result us in the theory and practice part of music, and notice us in concerts of vocal and instrumental music so artificially composed that they show them still by the distances of demi-tones and semitones* and of this last will be very likely the 5th and 3rd are as one with them.

"This is a very bold assertion, but I may be true the other we know and the inhabitants of the planets may possibly have a greater insight into the theory of music than has yet been discovered amongst us. For I can ask any of our musicians why two or more perfect fifths cannot be used regularly in composition except only in a second that sometimes and harmonious which arises from the experience of the pleasing kind which are then must be avoided for the sake of that [illegible] of sounds that are the easiest to make a good composition and these reasons are brought by Corelli* and others. But an enlightened of Jupiter or Venus will perhaps give you a better reason for this and we know when you pass from one perfect fifth to another there is such a change made and [illegible] which must here [illegible] you get into a new key between your ears are prepared for it and the most perfect chords you use of the notes chord as unobjectionable by us which the ears now allow the use in these strange changes. Again, one of these inhabitants will tell you how a unique chord, that is a being of one of these parts the key contain be high as well as the upper agreeable tones unless the other

* Semitone.

modern chords and intervals be so tempered as to vary from their exact proportions, and thereby to bear a little the way on that, in order to improve the scale. And why this temperament is lost in the system of compo, when any of the fifth the least part of a comma is equally out all. This same thing I have formerly observed at large.

But for the improving the tone of the voice (as I before hinted) that does admit of a more easy proof, and we shall give you an example in a long matching will be put in all such as are unacquainted. I am therefore of my opinion, and that music which the ancients distinguished by three letters [illegible] to their agreeable intervals, altogether perfect most temperable consonancy and therefore agreeing with the voice, must also admit a most fit and common, or very small portion, more than the first consisting of [illegible] Because of more perfect proportion, which are as 4 to 5 [illegible] 4 to 5. But I am ashamed to dwell so much a proportion as this is. For that is as 80 to 81 which is what they call a comma. For that a the voice ought should be expressed more nature, the voice would but nearly this manner of a greater tone, whose proportion is as 8 to 9. But that the notes of the voice be as nature ordains, but remember the first tone and interval as a system. Therefore we are accustomed to use an equal temperament, and to sing those imperfect intervals long about which you after hear about. And for the most part all singing masters this temperament we may be reconciled from the continual complaints. And these things we have offered to those that have some knowledge of geometry.

ON THE ELEMENTS OF MUSICAL HARMONY AND COMPOSITION.

To the Editor of the HARMONICON.

Sir, Edinburgh, June 6th, 1808.

Having among your reviews of Mr Holmeister's Elements of Musical Harmony and Composition in the last number of the Harmonicon, I had read the work, and made some remarks upon it. These I beg leave to submit to you, being persuaded from the spirit of your publication, that the advancement of music is an open object, and that, therefore all discussions relating to the art will have many or your readers.

The want, in the English language, of a sound and philosophical system of the Theory and Practice of Harmony and Musical Composition must be felt by every student of music in this country. A system which, while it is applicable to the existing modes of harmonic combi-

* In the way he means semitone discussing several volumes p. 222 that This is most evidently by what we see any of a sound. Then do I think, the Harmonicon does [illegible] who found by understanding of the number of the [illegible] have many of the opinions that the most consonant the system by the ancients in their [illegible] the system and therefore there made by perfect consonant and the first tone represent the first [illegible] the [illegible] many [illegible] which [illegible] should be the same as the [illegible] which [illegible] a [illegible] tone [illegible] in. The finding that all the notes in [illegible] that we have [illegible] perfect consonant the one called that the second [illegible] especially to [illegible] tones and [illegible] a [illegible] and [illegible] consonance. But it is not [illegible] of Pompeii [illegible] a second [illegible] upon [illegible] [illegible] of [illegible]

† The [illegible] [illegible] [illegible] is [illegible] by [illegible] in [illegible] the [illegible] [illegible] [illegible] of [illegible] [illegible] page [illegible] and by the [illegible] [illegible] [illegible]

[illegible] and to the general forms of composition—deduces the principles of the art from the practice of the best composers, ancient and modern, and to which the rules are illustrated by examples from their works.

In saying this, I mean no disparagement to the many valuable treatises which have appeared in England. Some of these are excellent as far as they go; but they do not bear collectively upon the general practice of the art of composition.

The progress of this art, from its first crude and feeble efforts to the copious and beautiful productions of these three names, has been witnessed and recorded by a continuous succession and concatenation. Whatever share fifty or more years' assiduous experiments may have made in it, Haydn, Mozart and Beethoven, following the steps of their great predecessors, improved and completed our science. They expanded the boundaries of the art, particularly in the department of instrumental music which they undoubtedly brought to perfection. The noble compositions they have left behind them will be regarded ever as models and admirations by the musicians and students, in reaching the golden age of the art. These writers will afford delight as long as the heart of man vibrates responsively to the accord of sweet sounds.

Might it not be of great practical value to ascertain by what principles these great men were guided, the extent of independence of genius it was not what to emphasize effect herein, more fortunate demands, in which they were inclined.

[illegible]

But what were these principles? And may they not be discovered by a careful and diligent study of the works themselves? Such an investigation, however, it is generally held, is not a component or subject of the course of the art. I have in me for an explicit demonstration mostly before Haydn, Mozart and Beethoven lived, and to a considerable part of the music by which these great characters so much endeared.

The theory of the art ought to keep pace with the practice; otherwise it must be comparatively useless, and inefficient to guide the student on his way.

Although I expect to find that M. Schneider's work will disappoint both the student's expectations on a more plain and comprehensive manner, yet it is applicable to the general practice of the art, and contains much important and valuable information. Many of the examples are drawn from the works of Haydn, Mozart and Beethoven. It is only to be regretted that the author did not avail himself of such authorities instead of giving hundred progressions of chords, which are almost always unpleasant and unmusical. I pass the whole book over as a valuable acquisition to the musical literature of our times.

It is in the third part of the work that I have chiefly directed my observation, which treats on modulation, one of the most important and difficult branches of science.

It is difficult and impossible to prescribe rules for modulation—no musical art requires more the considerations which must govern. For [illegible] the application.

Taking a modulation out of any key is generally quite A perfect [illegible] may be effected in one chromatic, and upon the contrary in another. Such rules generally exhibit only one between whereas there are many. Indeed, they are the worst form, particularly those belonging to the enharmonic style, and often put a dangerous weapon in the hand of composers.

The frequent use of abrupt and surprising modulations, has, for half a century past, been a besetting sin of public composers; but in the present day the rage for this species of writing, and also the extensive improvement and accomplishments has reduced the style and composition to a remarkable degree. The passion has undoubtedly been carried to far the best masters, but only on the most [illegible] and even then sparingly. It has likewise been discarded by the best theoretical writers. M. Schneider in his chapter on modulations, p. 61, has the following sensible remark on this subject: "I pass the whole business of a dissertation on which all different and complete rules on this subject (modulations) and the only one which will not be [illegible] that he may [illegible] to produce great and extraordinary effects" and further he adds: "it will be of use, in this respect, to examine the chief works of great masters."

Reicha, in his excellent work on musical composition, p. 48, observes: "In general the transitions enharmonique and the surprises dont il est fait grand effet, often produced their composition less effect [illegible] than on producers on hearers."

Despite it is evident that the art must be superintended by the rules [illegible] and of any other mode of expression. But, if the rules or instruments had to strong and exaggerated language there must be a want of freshness, of vigour and of what is always delightful, variety. There is a remarkable passage [illegible] on this subject, in Gluck's preface to the opera of Alceste. He says: "I have thought that I should use every effort to manage a simple style, and had accordingly avoided making any show of difficulties at the expense of clearness. I have set no value on novelty unless it naturally sprung from the exigencies of the subject."

It must be evident from the works of the best masters, that the choice of modulations does not consist in passing abruptly to such remote [illegible] keys, but in making such successive [illegible] as the subject may require. This is the reason why Beethoven's [illegible] was followed by the most unbounded admiration, from the days of Palestrina to Sebastian Bach; and to which, unfortunately, so little attention is given in our times.

But what should be observed by the young and unthinking composers of the present day. What [illegible] has given by confining it to the employment of a variety of modulations, on the [illegible] and on the subjects have offered. And yet these are never [illegible] and never seem to which the rules of them have been [illegible] when effecting simple means for the composer's [illegible] to engage without the aid of something beyond [illegible] the [illegible]. What Rameau has affirmed of the enharmonic genus, may with equal force, be applied to the [illegible]:

[illegible]

In modulating from a major to a [illegible] we usually have [illegible] I major to D; major the [illegible] the ear seems to be made to [illegible] the impression of the old [illegible] key, and the [illegible] to a [illegible] reception of that which is to be established. This is effected by means of intermediate chords. These form the basis which connects a series of [illegible] chords together. The art of modulating will be found [illegible] to consist in the selection and application of these intermediate chords. When keys are nearly allied, a [illegible] number of intermediate chords

* [illegible] Traité de l'Harmonie, p. 46. Paris.

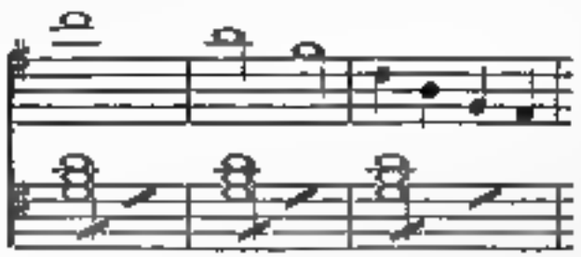
will be required to proceed from the one to the other. When they are remotely allied, or altogether unconnected, then a greater number of intermediate chords will be necessary.

Some modulations can be effected by means of one intermediate chord, some require at least two, others three, and others, no less than four. It follows, therefore, that if the requisite number of intermediate chords is not introduced —particularly in cases of remote or extraneous modulation —and further, that if these chords are not dwelt upon sufficiently, so as to reconcile the ear to the change of key, the effect of the modulation will be most assuredly abrupt and unpleasing. A prolongation of one or two bars of intermediate, connecting chords, will often prevent a *strangled* modulation (*modulation etranglée*).

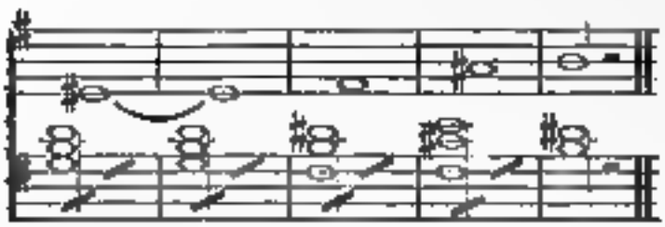
As this abrupt and imperfect manner of modulating is rather common at present, it may not be irrelevant to quote a striking example of it from Reicha* Among other important remarks on the duration of the intermediate chords, he observes, "On ne risque jamais rien en prolongeant la durée des accords intermédiaires. C'est au moyen de cette prolongation des accords que Haydn a fait les modulations les plus douces, et, en même temps, les plus extraordinaires.

"Voici deux examples d'une modulation faite avec les mêmes accords intermédiaires le premier est bon, et le second, mauvais†."

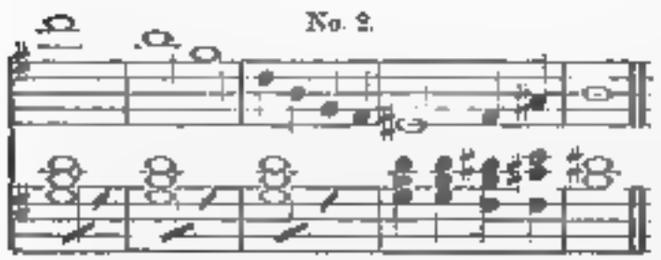
No. 1



Modulation from G major into B minor, fully developed.



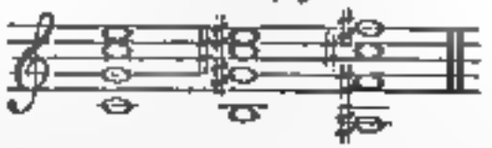
No. 2.



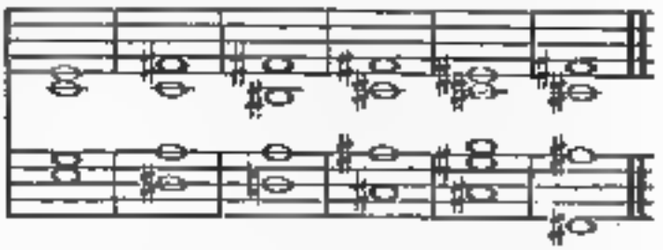
The same modulation *strangled*.

That many of the modulations exhibited by M. Schneider in his tables, unfortunately come under the class of badly prepared and *strangled* modulations, will be evident from a few of his examples.

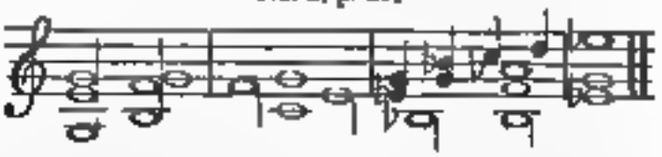
No. 1. See page 40



The effect of the second chord in this example, succeeding immediately the first chord, as it does here, is harsh almost to a stunning degree; and even when its resolution takes place at the third chord, the ear is not soothed, because it has not been sufficiently prepared for it. Such a modulation would require at least four intermediate chords, instead of one, to render it smooth and agreeable.



No. 2, p. 39.



The effect of this example is harsh and uncouth, because the modulation is violently brought about. Had the suspension of the 4th, in the second bar, been resolved into the minor 3d, instead of the major, the modulation into g b would certainly have been rather smoother. It is remarkable likewise, that, during the first bars, no change of harmony is introduced to prepare the ear for the reception of the key of g b, and accordingly, no progress is made towards the modulation in view, until the ear stumbles all at once upon it. If this is meant as a surprise, it is not an agreeable one.

Now, it will be perceived that the bad effect of these examples of M. Schneider is occasioned by precipitating violently the consummation of the modulation, and by not employing a sufficient number of intermediate chords, so as to make one key pass smoothly into another.

That these modulations, and many more of a similar nature, as exhibited by this theorist in his tables, may be possible, cannot be denied, but that they ought, on that account, to be imitated is very doubtful.

Let us examine a few more examples of M. Schneider's modulation. It is well known that there are other means besides intermediate chords employed in modulating into remote keys such as pauses—chromatic passages in unison, or in a single part of the score—interrupted cadences, &c., &c.—all of which are equally efficient. M Schneider gives examples only of one of these means. But let him speak for himself. "It is, however, to be observed, that this unusual and harsh* effect of modulations

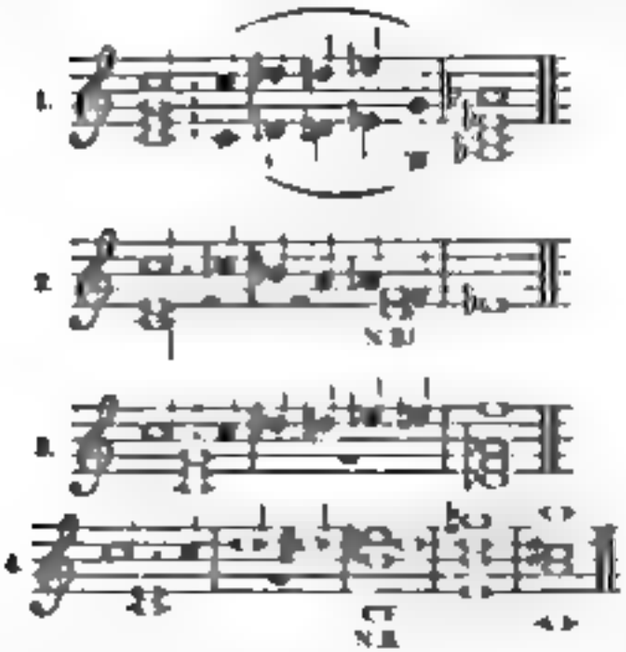
* Cours de Composition Musicale, p. 53.

† In giving attention to this paper on modulation, it is to be understood that we do not, as a matter of course, agree with the writer in all his opinions, or in those of the authors he quotes.—(*Editor of the Harmonicon.*)

* Here M. Schneider *himself* admits that "the effect of modulations into distant tones" (referring to the tables of the two preceding pages of his book) is harsh. If they are harsh, why present them in his tables as models for imitation? why not reject them? unless they could be rendered smooth and agreeable by skilful management.—*E. D.*

into distant tones may be softened by leading the melody gradually out of the key on which it may be founded, into the key on base in view; and, above all, by adopting alternate successions in such gradual transitions, as

(See p. 43.)



These are the four examples of M. Schneider. The first and third are smooth and agreeable. The effect of the second is weak and uninteresting. Would it not have been better had the chromatic passage continued in the alto without the accompaniment of a 6/4 or at all events, without such an imperfect accompaniment? The harmony given in the third bar of the fourth example is very harsh. Moreover it contains parts for a whole bar with nothing to soften or correct the bad effect either of the false relations existing between the sol in this bar and the sol of the preceding one, or of the superfluous fourth between the upper part and the bass.

Enough has been shown, it is hoped, to convince the student that he ought to set more cautiously upon M. Schneider's tables of modulations. But every one may judge for himself on this matter. The experiment is easily made. It is universally allowed that all questions relative to the effect of harmonic combinations, modulations, &c. must be referred for ultimate decision to that great arbiter in musical matters—the ear. But it must be a cultivated one. The finest organ may be ruined by frequently hearing what is bad or impure in harmony.

M. Schneider takes every opportunity in the course of his work to recommend the study of the works of the best masters. With a quotation of one of these passages I shall conclude my remarks upon modulations.

"It is a diligent and careful study of the compositions of great masters, and more particularly of the works of Handel, Bach, Mozart, and Haydn,* which can alone unfold to the zealous student the true essence and the higher aims of the art. They will tend to convince him that these masters outside others produced the greatest effects with means apparently the most slender, and that if they appeared

* Let us not forget the old Italian masters who paved the way to their successors. Besides other excellences, the works of A. Scarlatti, Marcello, Clari, and Jomelli, are remarkable for purity of harmony, and excellence of modulation.—F. P.

established rules or usages, the license became justified by its use and good result. He will find that such effects have not always been produced by entangled and artificial combinations, but by the touch of a grand spirit that vivifies all things." p. 68

I remain, &c.

Yours most respectfully,

FÉTIS Père.

STATE OF MUSIC IN LONDON. BY M. FETIS.

SEVENTH LETTER.*

ON THE PHILHARMONIC SOCIETY.

My dear Sir, London, May 1, 1828.

I promised you some particulars respecting the musical institutions of England, and it was my intention to have spoken in the first place of the Academy of Music, an establishment which may be considered as a kind of Conservatory: but not having as yet collected all the necessary documents relative to this school, I will first turn my attention to the Philharmonic Society an institution which does honour to the city of London, and which we want at Paris for the Société des Concerts of the Ecole Royale de Musique is not exactly devoted to the same object.

It is now about twenty years since several distinguished professors, among whom Viotti, Salomon, J. B. Cramer and Dizi, stood conspicuous, formed a plan for ameliorating the execution of music in England, and of more widely diffusing a taste for the same among the higher classes (a). Thinking this object best attainable through the medium of regular concerts, they established subscriptions, and formed a society for their management. The enterprise was not very successful in the beginning (b). The difficulty of maintaining relations with the continent prevented foreign artists from visiting London: and with the exception of Viotti of London, the celebrated violoncellist of Dresden, known by his unexceptionable performance on the double bass, and a small number of instrumental performers of merit, the society for forming a good orchestra were of a very limited kind (c). It required great efforts and considerable pecuniary sacrifices on the part of the undertakers of the enterprise to keep it in the first instance from sinking altogether: but in despair they triumphed over every difficulty, and among them the greatest of all, the indifference of the public: and at length have raised the Philharmonic Concert into one of the most distinguished of its kind (d).

At first the Philharmonic Society had no room of their own for their meetings: but they afterwards built one, to which the name of *Argyll Rooms* was given, from the quarter in which it is situated (e). All the Philharmonic concerts have since been given there: but as these rooms afterwards became the property of a dealer in music of the name of Welsh, they have been let out for the most part to benefit concerts. The principal room is built in the form of a parallelogram, and is capable of containing nine hundred persons (f). It is very handsome and in every respect well arranged for concerts. It is surrounded by spacious saloons, in which the public promenade and take refreshment during the interval between the two parts of the concert. But the Argyll Rooms is not the only establishment of the kind in London. *Willis's Rooms* is on a still more extensive

* Owing to an omission in the delivery of the box of the *Revue Musicale* the present letter did not reach us till after the proper place in the order of the series.

(c) Instead of there having been a difficulty in obtaining a powerful orchestra, it was considered an honour to be admitted into it. And in addition to the celebrated violinists named above, who by turns led, and at other times played the second parts, Messrs. Spagnoletti, Vaccari, Mori, and others, also formed part of this extraordinary band. Besides these, F. Griesbach and Holmes, the finest oboe and bassoon players in Europe, were then living, were at their prime, and regularly engaged at the Philharmonic Concerts.

(d) That no pecuniary sacrifices were necessary, even M. Fétis will admit, when he learns that the greater portion of the band performed for the first two years without remuneration, merely for the purpose of forming a taste for instrumental music: and, moreover, at the expiration of this period a very large balance remained in the hands of the Society after all expenses were defrayed.

(e) The Society found rooms ready built to their hands. In 1819 a body of twenty-one professors refitted them in their present improved state, and the speculation would have proved highly advantageous, had the majority of the party not suffered themselves to be deceived, by which means all of them, except two, lost large sums of money, and many even almost to the tune of nearly seventeen hundred pounds! But the Philharmonic Society had no concern in this.

(f) The room will hold only eight hundred, including the boxes.

(g) Willis's Room is inconveniently full with nine hundred persons. It is in the immediate vicinity of St. James's Palace, Pall Mall, St. James's Street and Square, and being in the very centre of the fashionable part of the town, is chosen for the most fashionable assemblies.

(h) The Hanover Square Rooms will accommodate between eight and nine hundred. They are the property of the royal and noble directors of the Ancient Concerts.

(i) M. Laporte only fitted up the fine old Concert Room in the King's Theatre. M. Fétis's conjecture was not well founded: very few of the concerts were given in this room, and all the fashionable singers were too happy to sing at any other place, upon being well paid for their labours.

(j) The members are only admitted by ballot, after having been proposed in writing by three members on three successive meetings.

(k) Messrs. F. Cramer and Loder are only two out of several leaders, who fill this honourable post in turn. The others this year were, Messrs. Weichsel, Spagnoletti, and Mori.

(l) Sir G. Smart and Dr. Crotch are only two out of several conductors who take the chair in turn: besides these, Messrs. Attwood, Bishop, J. B. Cramer, and Potter, officiated during the last season.

(m) We never yet were so unfortunate as to be present at a Philharmonic Concert when the conductor's fingers were so attached to the keys of the piano-forte, that he could not bring himself to tear them away. M. Fétis, however, may allude to some other performances.

(n) It is generally thought that instrumental music is played much too quick in London. M. Salomon, who knew the time of Haydn's grand symphonies better than any other person, always declared that they, latterly, were much too rapidly performed. And it appears, from the life of Mozart just published at Leipsig, that this great composer complained of the hurried manner in which all his compositions were executed.

(o) We agree most fully in what is here said of that most excellent, intolerable performer, Dragonetti.

(p) M. Vogt was not engaged a second year at the Philharmonic, because his terms were unreasonably high. And as to the French oboe at the King's Theatre, one note was far superior, though nothing to boast of.

(q) Platt is not engaged on account of his terms: but whoever hears Platt with unprejudiced ears, will admit that he is an excellent performer. M. Fétis's censure of him, therefore, is an undeserved one.

The trumpet, Harper, is justly praised, and so is Mackintosh, the bassoon, but we never heard him play too loud, except when in accompanying the whole band did the same: a defect of which we have too often reason to complain. The fact is, that the tone of our English bassoon is fuller than that of any on the Continent. The French, German, and Italian instrument more resembles in quality of tone the oboe, to which it seems a natural base. This, perhaps, has led M. Fétis into what we cannot but consider an error.

M. FÉTIS'S FOURTH LETTER.

My Dear Father, *London, May 21, 1829.*

The particulars which I expected relative to the Royal Academy of Music have been forwarded me. I now proceed to give you some account of this interesting establishment, as well as of the state of musical instruction in London in general.

As I have before had occasion to observe, the English government grants no protection to the arts, it rests content with the negative merit of imposing no useless restraints thereon. It is not, therefore, the same with England as with France, Germany, and Italy: no school of music is maintained at the expense of the king or the community: nay, but a few years since, no other establishment of this kind was known than the schools attached to certain cathedrals. A number of zealous amateurs, not less conspicuous for liberality of character, than for high birth, struck with the want of musical instruction, at length conceived a plan for supplying this desideratum, by establishing a kind of conservatory by means of a subscription. It required no little perseverance to overcome all the prejudices which arose against this novelty, but perseverance is precisely one of the prominent features in the English character: every obstacle was surmounted, and the new school of music assumed at once a consistency of form. It is this same school which bears the name of the *Royal Academy of Music*. It is under the immediate patronage of the King, which merely signifies, that the King has taken it under his protection, without affording it any pecuniary.

Lord Burghersh, the Earl of Clarendon, the Earl of

Scene on the Boston Lyceum on M. Peter.

(a) A crowded audience. Many are placed on the top of platforms who never appear in the evening. At a given, we should say that one-thirds of the whole are engaged by the committee.

(b) This gentleman stands on the Lyceum has not a little surprised us. If M. Peter had had any opportunity of forming a judgment of his merits, he would have been afraid of publishing his opinion, but he never was there [illegible]. Does M. Peter know anything of the scientific [illegible]? Has he ever read a single composition of Dr. Crotch? If he consulted the lectures of the Royal Society, how could he understand one word of what was delivered? We often observe that of conversations, that no one ever could hear Paganini without thinking he rather among the great composers of Europe. And we cannot help saying that had Dr. Crotch received the encouragement from Boston that Peter Bell and Lackington received, he would have produced more than a quarter M. Peter says that the fame of Dr. Crotch never passed the boundaries of three islands. It is very possible. He never has the fame of any one of our best musicians established beyond the confines of Great Britain. Moreover, Handel's finest works were chosen subjects on the continent till within the last few years. The Messiah has been repeatedly given in Prague for the first time. Every enthusiastic Prussian musician has been acquainted with it some time before the composition of the greatest of modern men excited attention at home a dozen years ago. There are very few Italian songs in Paris at the present moment; and M. Peter himself has not heard one-tenth of those of classic value that are in fifteen years' future will be listened to with delight in all the capitals of Europe. Have you read the old Bible? By the bye, how does the English language here? Milton has become antiquated abroad, and that of the works published in our modern is English merely.

As to Dr. Crotch among his organizations in his Treatise on Thorough Bass, the practices with which have little the merit to be acquainted with what is passing here. The work mentioned is very little known, and the author's fame abroad is that our engineers, now established almost every where in operations.

But if Dr. Crotch is as ill appreciated for the duties assigned to him in the Institution where were the Royal Society of the very composers and professors who have made him so highly famed. M. Peter should have thought of this at once. He has never accompanied a choir of fifteen with one hand, and harmonized a counterbalance weight with the other.

(c) The boldness of this assertion is really astounding. But whether true or false M. Peter had no choice whether to do or of ascertaining the fact. If however we have not a single gentleman in the last fifty years who has composed [illegible] Anglo-[illegible] on the ancient masters [illegible] we have reason to think that Mr. Peter is not a good judge. [illegible] is not the reality of the [illegible] a [illegible] is going to be questioned. In London [illegible] there is not a quarter, who really does understand three hundred measures of Purcell's thought. M. [illegible]

(d) There is much truth in this. The managers have never appear to think otherwise. No Italian opera is ever undertaken unless, and the composition of the most eminent are selected. The qualification of some of the members should be enquired into before it is too late.

(e) The case of Mara affords this exercise.

(f) Weichsel, we suppose, is not worthy of any notice.

(g) How so have musicians whose are so celebrated, so generalities and respectable as the former. It is unquestioned that M. Peter, during his visit to London, had not a single opportunity of hearing [illegible] performed. He does have composed two albums as a leader but never once heard the voices of his young enough to come with effect. He was once requested one day night over a good performance, and a piece of music, enough to engage the attention of [illegible] being under the influence of a musical perception upon which [illegible] to understand. It is however due to say that [illegible] a confidence in more than the [illegible] singers of the nation of the Italians, and also to the indigenous singers [illegible] speakers on the pianoforte. We have said the public has encouraging the works of the great performers, but [illegible] encouragement for every judge in England, and which have been witnessed by many of the best foreign artists, skilled in instrumental knowledge of the best music, and most high quality has for the desire to understanding them in the [illegible] an equal interest to important genius as he is always being allowed to be of universal value.

Very great delicacy may not be the characteristic of Mara's playing, but in a few expressive performers he ought to weigh and the applied weight applied to him a variety and impact. The concert at Hanover-square was crowded but, as a necessary result, [illegible] to a leader to be one of the most warm applause and as a reward to her [illegible] the [illegible] the [illegible] as a reward to her [illegible] the [illegible] the [illegible] as a reward to her [illegible] the [illegible] the [illegible]

Review of Music.

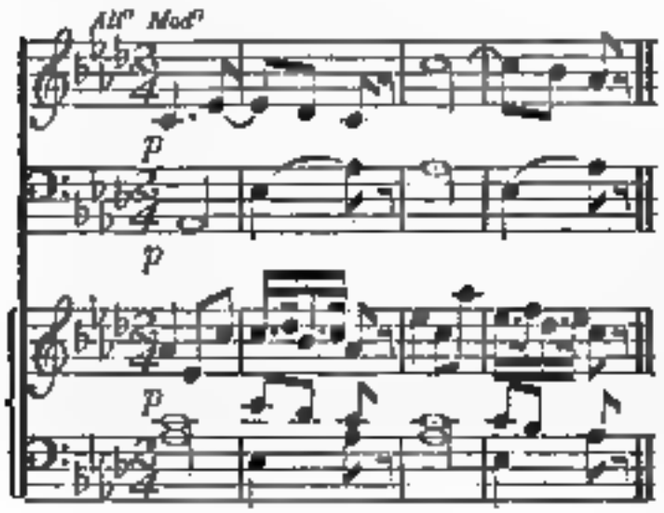
Airs as sung [illegible] arranged for one, two, three or four Voices with Symphonies, Accompaniments and Symbols adapted for the Piano-forte, by W. Shoberl, Esq. Also the Poetry translated by Lorenzo Tonna. (Peter, Oxford Street.)

[illegible] of the present work appear to [illegible] a few [illegible] which [illegible] for the purpose by the [illegible] of the poetry. [illegible] [illegible] [illegible]

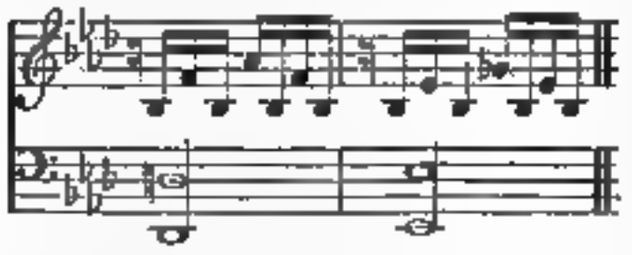
[illegible] shaft. (The Evening Salutation.) is for three soprano and a bass, and consists of solo and duet mixed with chorus in [illegible]

[illegible] account this knowledge will [illegible] very little on the time

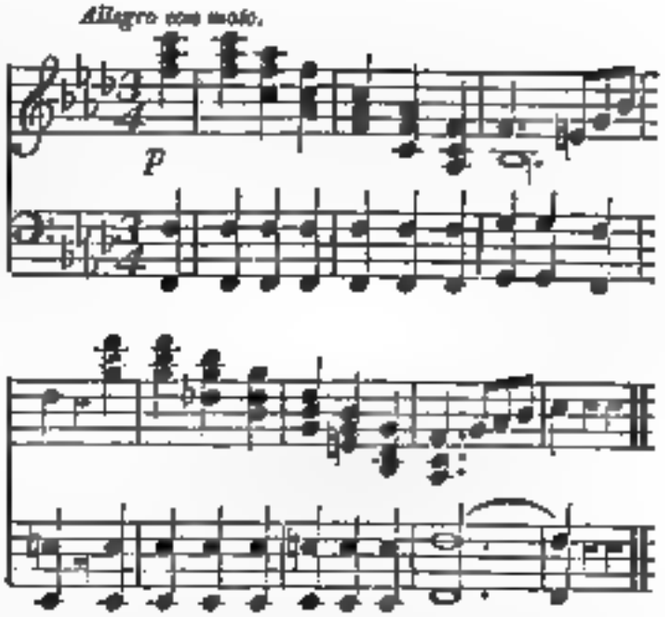
mind is not subdued, by the irksome task to which so many musical men are fated, of giving lessons during six or eight hours every day to children, not one fourth of whom have any talent for the art they are compelled to undergo the ceremony of learning. But it is time we spoke more particularly of his present work. It is divided into four movements—an Allegro Moderato in A flat, an Andante in F major, a Minuet in F minor, and Trio in A flat, and a finale, Allegro molto, in the latter key. The principal subject of the first movement reminds us of those days when melody was more an object with instrumental composers in general than it seems to have been for some years past. It opens thus:—



This is air—intelligible air, but the harmony would, in every way, be much improved, were the third and fourth bars for the violin altered, the third into A♭, and the fourth into A, d, A. Very meagre and, to say the truth, unallowable octaves would thus be prevented, and the passage be much enriched. We would likewise recommend the author to write the twenty-first and next bar of page 3 thus, in order that the 2 may be resolved, and the bad effects of similar motion be avoided —



The first treble B, too, in the penultimate bar of the same page, should, for a similar reason, be D below the lines. These, and a few other inaccuracies of the same kind, may easily be corrected; and though they cannot be approved, yet they detract but little from the general merits of the work, particularly when considered as the production of an unprofessional composer. The spirited and original minuet, with the well contrasted trio, will soon efface any unfavourable impression that may have been made by such negligencies. The former begins in the following animated manner



The finale, rather in the style of Mozart, claims the same praise for its melody as the first movement is entitled to; the subject is well kept up, and there are many beautiful as well as masterly passages in this portion of the trio that very much strengthen the favourable impression which the former parts of the work will not fail to make on the candid critic. We sincerely hope that Mr Lodge will not suffer the ardour of his pursuit to abate, and that he will constantly keep in view the undisputed, incontrovertible fact,—that he who enlarges the sphere of innocent pleasures is a benefactor to mankind.

CAPRICCIO, (*on the subject of a favourite air by* SHIELD,) *composed by* G. E. GRIFFIN. Op. 12. (Cramer and Co. 201, *Regent Street*.)

Mr. GRIFFIN does not so often commit himself to the press as the lovers of good music have reason to desire. He is chary of publishing, and evidently chuses his name to appear to a few works that will hereafter be remembered, rather than affix it to a multitude of those temporary things which are destined to be *wasted*, to use a trade term, before a composition of first rate-merit has even had time to become generally known.

Few have derived more profit from their publications than Mr. G., yet we will venture to assert that none was ever less stimulated by love of gain; he has therefore never written *vented Minerva*,—or perhaps we ought to say, "in Apollo's spite" but has had reputation chiefly in view. Thus clearly has been his principal object in the present work, indeed we should think his sole one, for it is adapted to rather a confined number of performers, though likely to grow very much in favour with that small class of superior players for whom it is intended, and moreover will please many who will not have courage enough to attempt it themselves, but it is altogether constructed upon too difficult a principle ever to become popular.

This Capriccio is in E; the commencement is remarkably brilliant, the Allegro in less than two pages subsiding into an elegant but short cantabile movement, the latter passing into a kind of *tremolo*, which leads to a *fughetta* in C. This is indeed a novelty in a modern piano-forte piece.

but the name need not alarm those who have no predilection for the severe ancient school, it is so free, that the term, even in its diminished form, is hardly applicable. The very sweet air he should, set to Sheridan's words, "Marked you her eye of heavenly blue?" is now introduced, and conducted through four pages in a graceful manner, receiving many additions from the arranger's taste. An animated, clever rondo concludes the piece, the whole of which is charming music. But pages sixteen and seventeen are particularly good and striking, much out of the common way, and producing a very delightful effect. They will remind the hearer, and we cannot pay them a higher compliment—of the best style of that master to whom the composer often has manifestly endeavoured.

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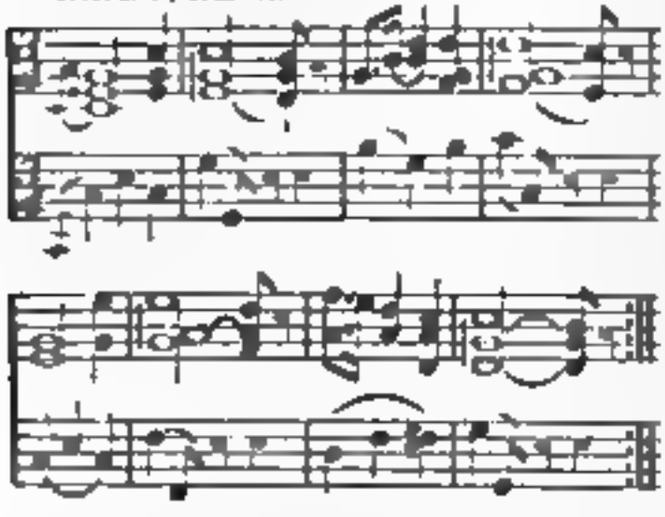
1. Melange on *Airs from* Gluck's Operas, *arranged by* J. B. Cramer. (Cramer and Co.)
2. The Tyrolese Family. No. 3. A Divertimento, in which *are introduced the* National Swiss Airs *sung by the Tyrolese family*, Ranier, *composed by* J. Moscheles. (Willis and Co. 55, *St. James's Street.*)
3. Fandango, *danced in the Opera of* Mamiello, *arranged by* Alex. Myers. (Chappell.)
4. "Come hither" *the* Marsh Chorus, *from* Mamiello, *arranged by* John Isaac. (Willis and Co.)

We are glad that Mr. Cramer has turned his thoughts to Gluck: what a harvest the *Orphée*, the *Alceste*, and the *Armide* may afford to a man of his judgment in selection!—His present work is mostly from the *Iphigenie en Tauride*, which is still occasionally performed at the *Académie Royale*, but is little known here as the *Diane* of Jacques Feri, or the once-celebrated *Lucretia* of Kemer. That this Opera contains what is far too grand to be utterly lost, the present *mélange* bears undeniable evidence, the very first air, for example, from which we extract the following eight bars.

Mod. assai, Gracioso.



This publication contains four compositions of Gluck, arranged and blended so as to form a continuous piece, with an introductory movement and cadenza by Mr. Cramer, the whole being adapted to the generality of players with that regard to effect which was to be expected from such a quarter.

No. 2 is a Divertimento formed by combining six of the Tyrolese airs, by means of one long variation to each. The success which these melodies have met with, and still enjoy, together with the name of the arranger of them, as well as the composer of the new parts of this divertimento, render it unnecessary for us to say anything further in their praise, but we may properly add, as matter of information, that this publication gives the airs with the English words to them, so that it is equally suited to the purposes of the vocalist and instrumentalist.

No. 3 is the popular *Fandango*, (for so it is here named) arranged in an easy, but not trifling manner, and extending to only five pages. If, by the way, M. Auber calls this by the name of the favourite Spanish dance, he is, we believe, in error, for it is in C major and we have always understood that the real fandango is invariably written in a minor key. So all writers whom we have consulted tell us, and among the number, M. Grégoire, a high authority.

No. 4 is a remarkably pretty subject, from the same favourite opera as No. 2, makes a very showy but not difficult rondo, also in the space of five pages.

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1. Sweet Remembrance, a Fantasia, with Variations, on a Swiss Melody *sung by* Madame Malibran, *composed by* Frances Ferta. (Willis and Co.)
2. Rondino on a *Theme from* Rossini's Siege of Corinth, *composed by* F. Hunten. (Willis.)
3. Air Italien, *varié par* F. Hunten. Op. 33. (Cocks and Co.)

As an air the first of these is pleasing, but not superior to many other Swiss Melodies, most of which it very much resembles. The variations by M. Ferta are strictly in character, but do not exhibit a new trait of any kind, and we in vain looked for what we hoped to meet with—some little ingenuity in the shape of harmony. The Introduction exhibits no invention, and the whole together is spun out to a length that the material is by no means calculated to bear. It is, however, easy and if curtailed of about half its unfair proportions, will be listened to with some pleasure during the rage for mountain music.

No. 2 is a very clever composition. The motivo has contributed much to it certainly, but M. Hunten's share is entitled to the most praise. This is one of the best things of the kind that has lately fallen under our notice, unusually moderate in length, full of spirit, brilliant, yet not difficult. Because well arranged for the instrument, and suited to almost every taste, we can, without hesitation, recommend it to our readers.

No. 3 also has much merit: the air is simple and makes a good ground-work for variations, of which there are five, tolerably free from commonplace matter, and a finale of some extent. The composer displays considerable vigour in this, and a full knowledge of the instrument, but he has introduced too many of those leaps of the hand which, though they give a brilliancy to the music, are in a state of open hostility to expression. This will require an expert performer.

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1. Overture to *the Operetta*, Love in Wrinkles, *as performed at the Theatre Royal Drury Lane, composed by* M. Faya, *and arranged by* Romeo Lucy. (Willis and Co.)
2. Select Airs *from the same Opera, arranged, with a Flute accompaniment* (ad lib.) *by the same. Book* 1. (Willis.)
3. The Scrap-Book, *for Piano Forte and Flute, No.* 6. (Chappell.)

The Operetta, Nos. 1 and 2 of the above, is an adaptation of *La Fiorita*, which is, we presume, a comic piece, but have never seen it, so cannot do original or translator justice. If our conjecture is right then the music is adapted to the prevailing character of the drama for its lightness—in which we notice an absence of everything more refreshing combinations, rich harmonies, passion, &c.—the ephemera records all that we ever before met with, so far as we can be justified in judging from the examples before us. The overture begins in A, and a jog does now and then lead into a new withingly reminiscence but in such modest sequences are the tonicals always scrupulously confined, that they will by the rank be called pretty music for a playhouse, who can whistle "Hail the bride," may understand it, and a good deal more. But although it renders the best public, anybody may scramble through it, to the delight of all the teachers sons of a large parish.

The "Select Airs" are five in number and have no connection the same movement. Now and then, indeed, we meet with semitones of best note and at page 14 with reversed accompaniments, which are more enough for a violin, but almost unpracticable on a keyed instrument. Mr. Price, however must not be answerable for some of these. We are looking for a bo overthrown, as an adaptation, and as the score and two adaptation is not by the composer.

The sixth number of the pocket-book contains an operatic air from Wright's Seven Family, arranged by Mazzinghi the pretty glee to Italian words, "Vieni tutto le vezzose," adapted by Bennings and an Andante and Polonaise by Haydn, arranged by Isaac. The latter is wholly unknown to us, and the fashion a allusion to both performers are no greatest recommendations.

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1. Twelve Sets of Quadrilles, selected *from Masaniello, with their proper figures, as performed by the Author's band at Almack's, arranged for the Piano Forte, or Harp with an accompaniment for the Flute (ad lib.)* by J. M. Wainwright (Wilkie and Co.)
2. Two Grecian Quadrilles, the airs from D Matrimonio Segreto (Wilkie)
3. Two Quadrille Movements, to which are added Five Airs, as performed at the Queen's Head Ball, arranged, &c. by J. M. Wainwright (Wilkie.)

The three books of quadrilles from Auber's deservedly popular operas are very judiciously arranged indeed we cannot help thinking these are good for the purpose they may. however as the absence of a dancing party make very pleasant domestic music particularly with the addition of a flute.

The selection of the "Grecian Quadrilles" has not been very fortunate in the choice of subjects. In *Il Matrimonio Segreto* are some charming and very popular airs not one of which have found their way into the set of quadrilles, though the melodious chorus are very well suited to the purpose.

No. 3 is full of agreeable reminiscences,—delightful and fairy arranged which are "Hosts in the evening" "Old Towler" "Sir Roger de Coverley" the subject of Beckett's chorus, &c., all very neatly arranged for the two instruments.

DUETS, PIANO-FORTE.

1. *Favourite Airs selected from Masaniello*, or *La Muette de Portici*, composed by Auber, and arranged by W. Watts. Book 1 (Chappell and Co.)
2. Variations on *le thème God save the King*, composed *pour Pianoforte Harpe* Op. 34 (Wilkie and Co.)

Mr. Watts's name is a sufficient guarantee of any adaptations, and his choice of subjects is not to be less respected. It is unnecessary here to enter into the merits of Auber's opera, as we shall have occasion to say something on the subject below therefore merely state that the pieces now arranged as duets are the introductory scene of the act, and the overture, in all of which the substance of the author's music is faithfully given and in much of the original effects are preserved as the nature of the instrument permits.

It is possible to give a new colouring to the theme of No. 2 the reader will naturally ask. We answer, that M. Herz has not wholly failed in the attempt, though it cannot a desperate one he has more and then dropped in a new and select air a harmony, that are unexpected, and make at least good substitutes for novelty. His introduction is bold, but the few bars of "God save the King" hang put with a minor key, almost amounts to irreverence in his singering the king's death. The composer has not diminished our respect for his talents by the present publication, which shows that he possesses many resources. But we must protest against his using an additional hour. In the 16th page of the duet is the monstrous absurdity of an ♭ in the treble, on the seventh additional space!

VOCAL.

MASANIELLO.

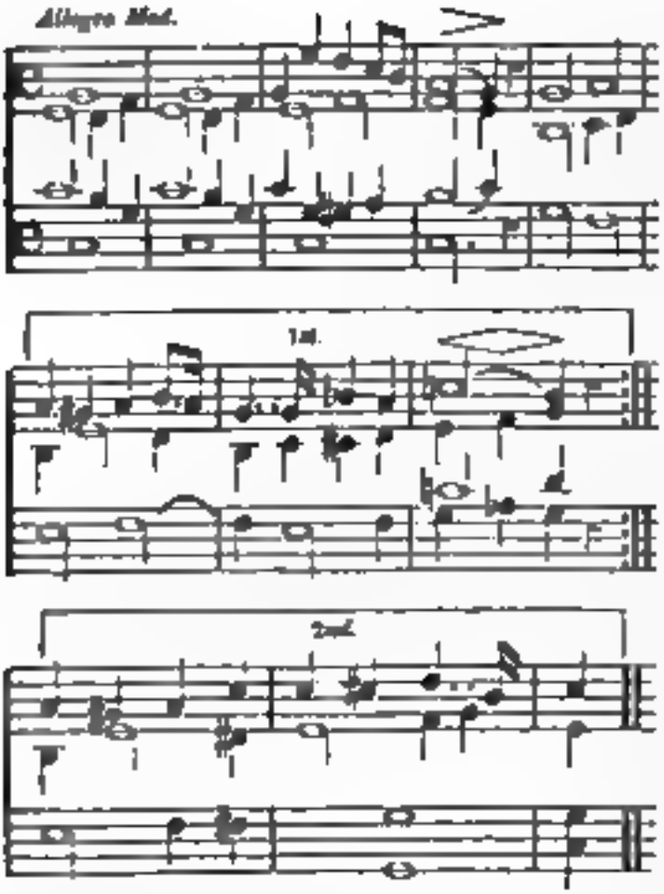
A Grand Opera, *written for the English stage by* James Kenney, Esq., *the music by* Auber, *arranged by* Mr Bishop Lover. (Wilkie and Co.)

1. Overture.
2. Recitative and Air, "O thou whose heart is breaking."
3. Nuptial Chorus, "Hear, holy Power!"
4. Chorus of Fishermen, "Away away!"
5. Barcarole, "This hand whisper low!"
6. Ballad, "My sister dear!"
7. Duet, "Where before so lowly kneeling!"
8. Masaniello's Chorus, "I come hither all who wish to hear."
9. Cavatina, "Sweet sleep."
10. Scena, "Our vows and fears revealing!"
11. Quartett, "To feed the wrath."
12. Recitative, "Behold! for ever the troubled tide"
13. Prayer, "Hear holy Saint!"

With the exception of a page of introduction, the overture is made up of subjects from the opera—of the barcarole, the market chorus and march, a coda being added to the latter. From the familiar manner in which they are introduced and arranged, it will be certain of finding its way into most musical families.

No. 2, a short accompanied recitative and air in two movements, in a spirited key are the latter part a little in the Bravura, but the whole quite worthy of the applause it always obtains.

No. 3 is exceedingly beautiful a more delightful piece of tranquil vocal harmony to well adapted to the pastoral character of the words, a less solemn have not good fortune to meet with. It is composed for two sopranos, a tenor, and bass and allow an sort of difficulty to the most indifferent singer. The first few bars of the symphony, and indeed the best part of it, we extract —



No 4, for the same voices as the preceding, is very original, and in great favour in Paris. We should like it better if the second and fourth voices did not run so much in octaves. Simplicity, however, is, we conceive, the composer's object, and this, together with a very sweet melody, render it highly effective.

No. 5 is the delightful barcarole published in our April number.

No. 6 is the unpretending, easy ballad, so deliciously sung by Mr. Braham. This will infallibly get into great circulation.

No. 7 is a remarkably pretty duet for a soprano and tenor, though the termination is too much in the hackneied bravura style.

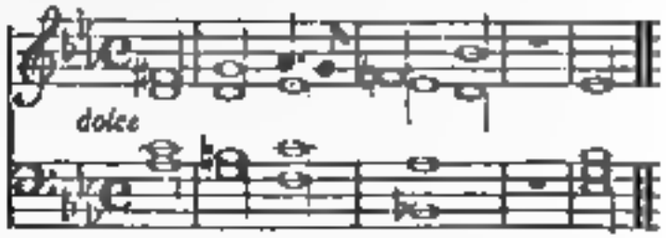
No 8 is an admirable production, and alone sufficient to stamp the author as a man of genius. It is extremely well arranged for three voices by Mr T Cooke, and exactly calculated for amateur parties.

No 9, accurately called a cavatina, an andante in F is a very expressive composition. A bb in the last bar but one of page 2, and afterwards recurring, is rendered intolerably harsh by the accompaniment. It is a well chosen note as regards the vocal part, but its effect would, in our opinion, be much improved by changing the quaver A immediately preceding the bb, into a

No. 10 is a short, pleasing air in the modern Russian style, though not extravagantly or servilely so.

No. 11 is clever, but wholly intended for scenic effect, in which it is very successful.

No. 12 is the barcarole printed in our number for May last, and No 13 is the solemn and affecting prayer, for soprano, alto tenor, and base, which affords another proof of M. Auber's skill in producing great effects from simple harmonies. With the few introductory bars to this, we shall conclude our notice of an opera that not only does high honour to the composer, but is a convincing proof of the rapid advance made in the dramatic music of our neighbours, who bid fair to surpass the Italian school, and even rival that of Germany



1 Trio, "Father Land" *in the Opera of* Love and Wrinkles, *composed by* M. Feyr, *written, arranged, and adapted by* R. Lacy. (Willis and Co.)

2. Ballad, "The land which no mortal may know," *composed by* Miss Shelton. (Cramer and Co.)

3. Song. Marmion and Yamilda, *the words, founded on an Indian tradition, written by the Rev. B. J., the music by* T Attwood (Cramer and Co.)

4. Canzonet, "O peaceful Valley," *written by* Mrs. Cornwell Baron Wilson, *composed by* William Calkhill, Mus. Doc (Willis and Co.)

5 Swiss Air, "Hark! 'tis the signal," *as sung by* Madame Stockhausen *the words by* T H. Bayly, Esq.; *arranged with an accompaniment for Piano-forte or Harp, by* F Stockhausen (Willis and Co.)

6. Ditto, The Spring song of the Canton of St. Gallo, *sung, written, arranged, and published by the same*

7 Canzonet, "I dance and sing," *written by* W Barthelomew, Esq., *the music by* L. von Beethoven, (Vernon, Cornhill.)

8. Ballad, "Sweet as the breeze," *the poetry by* W. Bellamy, Esq., *the music by* W Hutchins Callcott (Callcott, Great Marlborough Street.)

No. 1 may, for aught we know, produce some effect on the stage, the situation or acting may impart an interest to it, but as a detached piece, and performed at the piano-forte in the drawing-room, it is extremely jejune indeed. And the words too are on a level with the music, what little meaning they possess is destroyed by delay, by pauses. Nor is the accentuation less faulty, the very first foot of the very first verse is, by the notation, converted, quite unnecessarily, from an iambus to a trochee.

No. 2 is a pretty ballad though the semitonic run of semidemisemiquavers at the end of each strain might very well be spared. What use Mozart has made of the same thought, may be seen in his duet, "Deh Perdona."

Let those on whom Addison's little tale in the fifty-sixth number of the Spectator has left any impression, possess themselves of No 3, which should always be sung after reading that tender and delicious vision. The whole of this song is full of the finest feeling, and the accompaniment is another proof of what a master of his art may effect by a few simple chords.

No. 4 is a charming canzonet, the words and music well met, and worthy of each other. It is in a style that never can become obsolete, and will be as pleasing half a century hence as at the present moment. The harmony to the second base note, page 2, bar 7, is we conclude an error of the engraver. We cannot quit this without earnestly recommending Dr. Calkhill to erase from the title-page,

"song with unbounded applause," and never to suffer such trashy stuff to again sully the respectable name

Nos 3 and 4 are quite Scotch—natural and pleasing, and the accompaniments, for either piano-forte or harp, is easy and judicious

No 5 is the movement with different words published in the fourth volume of the *Melodeonist*, and the present has done us the honour to copy even the very slight alterations we deemed it necessary to make in the original

To the last of these Nos it is due the same praise that we have bestowed on the preceding; it contains the genius of a high order and simple posture is done so by the composer But we suggest to Mr Lidbeck an alteration in the third page by inserting the line

"In the evening of hope to the weary a dawning

and then repeating the whole of it instead of giving the first half of the verse after taken without the concluding part, and then recording the completion of the verse

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HARP

1 The Protestant Hymn, "Adeste fideles," arranged with a characteristic Introduction, Brilliant Variations and Finale by S Cousins Burton. (Chesham, Lidbird and Collard)

2. L'Amore d'Otello Canzonetta from Rossini's Otello, arranged and published by the same.

3. "Come hither all who wish to buy," the Mangers Cantata in Artaxerxes Monteville, arranged by T H Wenzel (Wells and Co)

The greater part of the Introduction to No 1 is in a very quiet style therefore quite in character, and the harmony is excellent but in the name of common sense of we may make such an appeal to a musical one what have "brilliant variations" to do with a hymn In the modern they are rather good though not particularly new but in connection with a sacred song may they not be likened to bells on a mule The third, however is objectionable the subject being taken as a point in the base and answered in the fifth by the treble same page with good effect

No 2 is the Aria "Ah si per voi già sento," transposed into G and shorning for the alterations which an adaptation implies given nearly in the same notes as are to be found in the score Both these pieces are of moderate length, and arranged with a view to practice

In No 3 we have again the celebrated chorus of Rossini arranged as a familiar exercise for the harp above it will appear plain that the bells are to be accompanied or may be played with Mr Cousins's usual ease by the piano-forte, second above and three bars a duet In any shape if justice be done it, it cannot fail to please

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DUETS. HARP AND PIANO FORTE

1. Due Pezzi scelti dal Flauto "Grande notte," per Giovanni Bochsa (Chappell)

2. Four Amusements Duos composed by Giovanni Bochsa (Chappell)

These are both very easy and of the first we only need say that it has not so little as the nature of the case admitted in arranging pleasing it must ever be The second is a simple air rather in the Floyd school, but loud and as opening no resource either to play or understand it.

FLUTE AND PIANO-FORTE.

Fantasia, on *Love in Artaxerxes* Opera Monteville, composed by T Boosey Op 94 (Chappell)

We have here the Cavatina and the most favourite of the two favourite Barcarolles in this really admired opera, so excellently well arranged the flute part brilliant and sparkling an improvement also given the piano-forte accompaniment for such it is, very enough parts of a fine story This we are persuaded will be much in request with good Britons

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EXTRACTS from the DIARY of a DILETTANTE.

(Continued from page 195.)

July 26th The concert is an unpleasant season in the dilettante particular if he wishes to attend what he hears and sees The concerts are all over and with them several supernumerary struggles and strifes cease for a time Many of the foreigners who rest on and are always about at this interesting season they generally have some solicitation to contribute one and several invariably possess agreeable concerts are fled There are no regular morning or private offices where quarters and if not a room of paper and but for the approaching country meetings, where produce some little agitation among contractors, singers, contrabandistes, prize-pigs and reports for the whole story of horse-races and steeple-chases all numbers and statements with all the other odds might pass over a dormant state till the middle of next January and never be missed. The Opera house however still remains open and an occasional crop of groups is observed in that quarter, of a more worth gathering but the customary crowd and pay the trouble being generally of the most unpleasant and pallid The predominance of Young and Mordecai the triumph of the former and the direful produced on a counterpoint, as the latter together with the difference between the manager and the Spanish songstress are an event of which nothing better can be called of but never very fairly ascertain. They were but of what that, however has given the undisguised pleasure and double concerning the marriage of a very gifted and amiable creature is yet remained The fortunate husband is a Count de Rossi a young man, of whom the few who have any means of judging speak highly It is said as to understatement but whether the ode was composed to express her marital predominantly after her engagement at the Theatre Italien in Paris where arrangements to Ulysses must be completed I am inclined to think that she first appeared upon these scenes in London and there bid farewell to the public here and everywhere else (Mem for the *Morning Post* where the contract of retirement cannot not be forgot in with of the stage &c)

Aug 1st In a weekly paper of this date, I meet with the following examples of curious scholarship On Thursday Commences the *Merry* Carnival was produced here with considerable with

Pearson and Cowen sustained the heavy (?) of the opera in a very able manner though the beautiful trio, O dolce (pace) recalls from the only point the re Donzelli is not even missed in the singers

In another week's publication of the 27th ult I find some complaints against the Dramatic which are generally unintelligible to me The charges brought against him are the terrible hardness for audiences, and his unbearable contraction, which operates like a clog in the wheel

of the town." Of such criticisms to which the press, the daily press particularly, abounds,

"The more we read the less we understand."

Aug. 3rd. In one of those path ways which the pigeons make overflow. A tete montre about two days since that of a man of rank, previous to the election of an organist for Christchurch, Newgate St., a candidate introduced a double shake on chords, which he executed with unrivalled brilliancy. A double shake on 10 chords on an organ and on a piano. I forget whether that would a pretty well be one to test. A shake of [illegible] with the pressure now required upon an 8-inch barker than a mahogany to which habit has accustomed us, and I am among those who never would have the pressure so light at the end of Handel's organ, where extreme lightness is an object. But a shake on chords, on an organ, and in a church, in the very power of music to lofty and weighty sentiments to be superseded by the trippings and tinklings of an air there elsewhere by the clerk was given by the leader who other members, as a consistent upon allowance of a month less between sermon. What would be thought of a preacher who instead of delivering his usual 2 sermons, 3 hours, were every now and then to exhaust the consciousness of age on solemnity? Of course the discourse would speedily get a less attentive of persons upon his pulpit. And yet an organist is often allowed to be thought quite an absurd and unreasonable thing unless a double shake is treated as one of the elements. A single one will be more than enough. I suppose he imagined that by an extraordinary trick any other element of right judgment, hearty united persons to commit an outrage on the organ and a nuisance for the exhibition of slight-of-hand tricks.

5th. The following Epigram has been handed about at the Opera House:

On people at opera performances—
Those [illegible] people
Go [illegible] Opera
To [illegible] and to criticise.

However [illegible] it must appear to the eyes of good Londoners, I am the clerk of opinion that a single string to the [illegible] to which the performers can be added. A chorus of [illegible] should be in some respects, but is not [illegible] but [illegible] adapted to the purpose.

6th. On the second of this month the musical profession lost one of its oldest, if not the most eldest, of its members by the death of Mr. John Parke at the great age of eighty-four. He was a sensible valuable man, who also fulfilled the duties of his station and maintained a character for the purest integrity to the latest moment of a long and varied and eventful life. He was born in [illegible] and was originally a boy of the registrars of Lincoln. He then became a pupil of Reinhold Hooper, a celebrated character, and studied the deeper parts of music under Bannister, Dr. [illegible] and [illegible] and sang the leader of Covent Garden band. In 1794 he was engaged as principal oboe at the Kings Theatre. In 1797 he succeeded the famous [illegible] in the same place at Drury Lane, which situation he continued to fill for many years with great and universal applause. In the upper room [illegible] with us we have a one to hear and meet respectable [illegible] engaged. Parke, with a modesty that he should be allowed to attend a concert. In [illegible] the entire management of an organization between them, and the latter frequently visited the great organ at the house of Hodgkins. [illegible] was also the [illegible] and respectable gentleman to hear the performance of the late Duke of Cumberland, who frequently honoured him with a morning call and had also concerts at his house. He was almost the earliest general appointment as subscriber to Queen's Theatre, and at one of the concerts at Buckingham House was introduced to the Prince of Wales (his present Majesty) who was so pleased by his performance that his Royal Highness desired his attendance at Carlton House the following night, and he accordingly became one of the Prince's band. He was also first oboe at the concerts given under the management of Salomon and Weichsel. Handel's oratorios and [illegible] were a great favourite with the professional and fashionable [illegible] as well as all the various [illegible] of the above mentioned [illegible] for the space of [illegible] years. Mr. Parke, having acquired an independence, retired about eighteen years ago to enjoy the fruits of his talents and industry in the bosom of his amiable family. Some months since he was [illegible] but though he still and never recovered from the accident. He has left a widow, a son who is an [illegible] of great ability, and a daughter. His eldest daughter, whose loss he had to deplore more than seven years ago, was one of the most finished singers I ever heard, and an admirable musician. She married the professor of her own [illegible] with a gentleman named Beardmore, about twenty years since.

10th. In Lady Morgan's *Book of the Boudoir* a volume of miscellaneous matter just published, abounding in many amusing and lively anecdotes and some few observations on music which show how dangerous it is to meddle on a subject we are not understand, as we all know Lady Morgan is pleased to believe that instead of drawing from her own resources, she borrowed the following from the *Morning Herald* or *Post*:

"One of the great characteristics of modern times is rapidity. A short development in all things either an evidence of the number of operations or a proof of skilful [illegible] and contrivance. This is particularly discernible in the science of music. The various musical compositions which have marked on our dragging drawing [illegible] [illegible] Rossini, Meyerbeer, Costa, Balfe, Wallace, and [illegible] Quaker and the [illegible] by Balfe, [illegible] [illegible] [illegible] (1 [illegible] p. 71.)

In short all the fine masterpieces of the eighteenth and nineteenth centuries were a set of dreary dramas, containing the Lord Chamberlain the Lord Knight, the Bishops, the Bishops the Archbishops & the [illegible] Michael Kelly's "Reminiscences" Mr. Woodley "Now is the month of Maying" and [illegible] "A fine ear" are [illegible] [illegible] These [illegible] the [illegible] Love the gentle and elegant [illegible] the [illegible] Love, the [illegible] Diamonds, the [illegible] "dragging and dreaming" and more I be under the [illegible] [illegible] [illegible]

[illegible]

[illegible]

[illegible]

Vienna. A paragraph appears in an evening paper. The Duke which I trust, is untrue, if not altogether founded on some misconception. A ballet by the manager of the late Austrian Mr. Harold has been produced at the Imperial Theatre of Anna Pauline Lang, at Rose Hill House, and the Duke of Wellington gave permission for its being put up at the theatre, but demanded a fee of fifty guineas for his permission. The generous friend of the distressed composer after some remonstrance complied to this, but when the manager was about to pay Ireland he objected to a gratuity paid to the most gentlemanly performer, but as a disobligation, but as not being a remunerative work. Such is the explanation I have heard, and which I hope for the Duke's sake is correct. The following is the article I allude to.

"Dr. Ireland, we find has entered the dispute of the late Mr. Harold permission to erect a tablet to his memory in Westminster Abbey. The ground of the demand is stated to be an objection to the word 'gentleman' introduced in the inscription. As it would have been impossible for the honorable dean to refuse his title to that eminent composer and most respectable man while he was alive, the objection that he proceeds upon the same principle which lately prevented a judge in directing that a duck is not a duck when it is a drake, while a bullock and a sheep, as we understand, under similar circumstances, change their previous designations to bull and mutton."

Foreign Musical Report.

VIENNA

Carltheatre Theatre.—Every long preparations for the Christmas campaign are understood that the house is to open in the course of the coming month, and accordingly nothing of what has been said of the exclusive system is practised as the present here we learn that the Opera opens is to have a share. This is a most disheartening thing to oppose and keep within due subjection, and another to annihilate altogether.

Leopoldstadt Theatre.—In the absence of any novelty of importance we have had a pleasing piece of a ordinary character entitled *Die Schöne Wirthshausleute* (The Fine Inn Keeper), the music by Wenzel Müller. The piece is well performed and pleased on that account. A certain set of good spirit and a duet, were the pieces that pleased the most.

Josephstadt Theatre.—A operetta piece was produced here, entitled Mathilde von Ignatitz, which pleased extremely. The story has considerable humour and interest, and some of the pieces on themes are very happy and full of effect.

BERLIN

Königstadt Theatre.—The marriage of the hereditary which took place on the marriage of Prince William of Prussia with the Princess Augusta of Weimar operation a long prepared opera. Apart from the festivities for which the first part was given, some very good performances. The piece which turns upon a romantic event in the annals of the house contains several situations of strong interest well qualified to call into action the powers of a composer of merit, and it is judgment may be formed from a few representations. Spontini has done ample justice to his subject. The overture, exhibiting the usual fault of this master has given a fanfare for strong effects, but, however many

were taken, and leaves a favourable impression of a talent, whose vigour and freshness point here to no respect diminished. The opening act of great energy and force of expression, comprises a favourable attention to which was to follow and a duet and the finale of the first act drew forth repeated bursts of applause. Among many of the new effects, a hymn sung by voices at a distance, when they very striking. We shall have occasion after another hearing of this composition to enter more into particulars.

Our favourite singer (the Princess Schechner) has also gained new honours by her admirable performances of the part of Iphigenia, in Gluck's celebrated opera, Iphigenia in Tauris. The nature feeling and taste with which she embodied the ardent heroine and particularly the expressive recitative which this performer at once showed to the world of a great classic composer, were duly appreciated by one of the most brilliant audiences of the season.

The principal amateur performers of the piece, united by the choir of the Princess Amalie Gymnasium have lately done themselves great honour by the admirable manner in which they have performed three choruses—namely the *Anthem* of Handel, Gluck's *Te Deum* and Beethoven's Battle Hymn. They were given under the direction of Professor Reiter, and more chorus Hymnenus with a vigour and correctness in the male parts, and a spirit of effect in the choruses, which have rarely been equalled, and, we may safely assert, never surpassed.

MUNICH

The theatrical season has been an active one. First, we had a revival of Gluck's celebrated opera, Iphigenia in Tauris. The principal feature for producing which was to bring into contact the talents of two of the first singers of the day Madame Schechner and Mlle. Schneider, who had part in a trial of their merits. The manner in which this difficult, because both expressive dramatic and performed, was everything that could be desired.

After this Weber's long promised opera of Oberon was performed for the first time here. Nothing could equal the universal tone of the performance the doors of the theatre were besieged long before the opening of the house and numbers were obliged to go away disappointed. Several of the pieces were enthusiastically received and the performance excellent throughout. The part of Oberon was admirably sustained by a young and promising singer named Wenzel, who obtained the most overwhelming reception.

After Oberon had run several nights M. Chelard's Macbeth was again given and was received as warmly as last season. Several of the strong movements of this piece which at first sight would appear to be a subject of ridicule to hear or see from the Lyric Muse are rendered with great force and powerful expression. The music of this opera with a piano forte arrangement made by the author has just been published.

Since the above from the most great King has pleased to honour with a visit the Lyric Drama of principal favourite Song. The piece chosen for the occasion was Gluck's of pieces taken from the overture of pretty romantic published by the Mozart and set to the Duke's Piano and Vocal Songs Opera &c. The most striking among the pieces selected were A Hymn to the Queen the Adieu to Andromache a Hymn to Joy, the Lover's Song of Antiope addressed to the Lovers, the Songs of Love Recollections of Home the Power of Love, addressed to the Lovers and the March of the Bacchanalian Pastoral. To the last piece the composer M. Mozart, is indebted, in a very elegant and effective manner, the trumpet call of the Bacchus song, which was executed in

an adjoining room. In the piece referred to the Orestes of M. Ivanhoe is a very happy success while pleasing extreme numbers of beauty. The Regent entitled great satisfaction at the delicate compliment thus paid him and was heard to declare that he should reserve up the most brilliant of this day as one of the most agreeable of his life.

LONDON

It is not often that the legend of the piece has the good fortune to bring out an original work. Such however was the case on the 24th of June last when Mozart's II Don produced for the benefit a complete ability to those who attended the Italians. The Female Orpheus. The subject which is from the pencil of the well known poet Mr. Bishop is one peculiarly suited for the display of the most exquisite vocal powers. The scene has considerable diversity of the epic and a portion of the drama of the most art, which is a fine piece of musical painting more complete applauded. M. Ivanhoe is one of the most prominent of the Mephistopheles, being only a 1st rate. He is already known to the public for the magic and several years ago performance of merit.

Two other pieces were also given, which were not to the magic. The Female Pedlar, a most trifle due to Angelo, and The Enchanting and Farce, the Conquest of Taranto, both taken to Englishmen's Fireside. The latter piece has introduced the singers with considerable opportunity of displaying the skill in accompanying voices of the singing and several lively and to the more pleasing to the subject. Mrs. Mozart and some of the new and unexpected points the merit of novelty.

Paganini again appeared on a visit and the day after his arrival gave his first concert, which was considerably attended, though the prices of admission were doubled and that of the pit raised from one to three shillings. After the last concert he departed for Paris. Nothing could exceed the astonishment which the appearance of the young violinist excited. His manner and style, along with the wonderful vocal execution, were unprecedented, and as novel as new to the whole audience. He has since been applied unsuccessfully to by the managers of the Italian Opera to perform at the Opera House, but the terms demanded were too high. [illegible] a new concert for his benefit, which took place on Thursday last, the 10th inst.

VENICE.

Teatro Nuovo.—Rossini's *Semiramide* & Cornelio was recently produced here for the first time, and pleased. In speaking of the manner in which this opera was brought out, one of the Venetian journals has the following noteworthy remark: "And now to mention the effect of the Rossinian genius, the Semiramide and the Assur with Scalchi of Parma furnished that even with an ear and a chest. And as a reason to this? Since the grand operatic be reduced to the necessity of begging assistance from his friends outside. The cause of dragging by force into the arena of even the most eminent modern composers genius, that have an existence entwined with the real, Germanic equipment to compose music is now become so general as to pass as a matter of course. We have witnessed in Milan, one of Parma's sons, of rather a genius and considered in the most Rossini, one of the most striking pages of Schiller; and have heard the glorious Duetto del Lago entered as an integral part of the same composer. In the present instance it is absolutely stated in the same journal that the Signora Scalchi (Ann) and Signor Vargas engaged a Rossini, but with Rossini's music but with those very few pieces, found in us a desire to change the passivity of the audience's ears. It is the nature that is gained sense."

Teatro San Benedetto.—Campana's *Adelaide di Borgogna* has been produced here. The piece goes by nothing. It is a difficult to look on one of the opera as we have done the piece, as nothing for moments, have been exchanged for the other number has whether all are from the same composer's works we could not ascertain.

Il Teatro di Giovanni Grisostomo is to open with Rossini's *Conte Ory*.

ROME.

Teatro Valle.—Pacini's *Gustavo di Pisa* has been given here, in which the prima donna Adelaide de Hasselt obtained great applause by the spirit and truth of her performance. She is a young and handsome singer with a fine voice, good school, and very and natural style.

In the course of last winter the Professors of the Conservatorio of this place decided, that a singer in a rival of theirs, is not entitled to salary for the period he is engaged with the Academy dues. The singers appealed against this strange decision to the Pretorian delle Acque Rose, which, by a decree of the 15th of January, 1839, ratified the old rule established by ancient precedent, which allows to a singer his salary in case of illness. The joy of the whole of the singers of the Papal states, on the announcement of this decision, cannot well be imagined.

NAPLES.

Teatro San Carlo.—The three operas that have been performing at intervals are Donizetti's *Duke di Alba*, Pacini's *Ultimo giorno di Pompeii* and Bellini's *Puritani*. Lablache performed the principal part in the first. Tamburini in the second, and Rubini in the third.

PARIS.

On the 1st of this month (August) was performed at the Académie Royale de Musique Rossini's long expected new opera, *Guillaume Tell*, in four acts: the words by MM. Jouy and Bis, the ballet by M. Aumer and the decorations by M. Cicéri.

Guillaume Tell is an abridgement of Schiller's drama: that is to say, the dialogue is reduced to quantity but the whole, with the music, is much longer than the ordinary English, and half an entertainment, and performed to the the ordinary extent of four hours and a half. The music is generally sparkling, of a very superior description, the overture the best in the first act, that in the second, the one which follows the chorus in which the oath is taken (about the overture) are admirable, whether considered as regard to invention, elegance, dramatic expression, skill in instrumentation, or vocal combination. A Tyrolienne, decorated by a vocal accompaniment, and by means chorus, united with an orchestra grand in violence, was received with enthusiasm. The air of the overture is very characteristic, and the principal theme is highly elaborate, though not more understood, and certainly not duly appreciated by the greater portion of the audience. The overture is opened by the violoncellos playing quintet in four, of three instruments. The design of painting the harmony varied with great ability and the opening chorus is in a kind of harmonious fragrance arising from the orchestra, and a manner to gratify the tastes of all. After the musical quarrel, the words begins to increase in the audience, the most theirs with violence the expectation and interest excites the high design of men which provide a contest the shooter rapidity, and the grand action of the singers is prepared by one of the composer's inventions. This scene has passed in a flights of words descending with great rapidity passages broken with admirable effect by the interference, expressive by turns the efforts of the harmonious voice of the composer which gives the character of nature. The rest is of short duration, as have ceased the performers supply and Tyrol ceased to continue with a the age. A wild Tyrolese, and the shepherds lead to pastures their flocks. The hunt introduces the subject the shepherd (long pipe) introduces the hunter sounds, and the Swiss horn and trumpet, effects a grand on the imitative powers. The scene is beautiful (the singers, as shepherds of St. Lago) is a romantic effect has never been heard in Switzerland but with understand a and love the truth. The effect of the a quite charming.

The success of this piece is most decided, and a has been augmented by judicious curtailments. The people think as should be done it, and a will most likely run for months, may consider.

The Drama.

Lyceum Theatre.

The season of Chapman's Shakespearian Reprise was closed up by that of the young Cowing which was performed on Thursday the 29th of July, the part of Desdemona by Miss Devenport, of Cassio by Madame Pitcairn, and of Othello by Mr. Cowing.

The opera was first heard in London in 1611, when Tomkinson was the Otello Madame Pitcairn Desdemona, and Madame Caradori in both roles, Cassio. In 1818 a new piece with Madame Catalani as the principal female character, but was never so correctly or so well performed as with Cowing, for the part of Otello having been written for a soprano—the Contralto—a commonly sung an octave lower by a tenor to the complete ruin of several pieces, and producing a universal correction of the harmony. The tenors therefore who now take the opera are so effectually cut as not judge neither from harmony but are ignorant the privilege. The part of Otello is as high for Desdemona's voice the accompaniments was adapted to their compass, and excellent some of the best things in the opera. We shall never forget the effect produced by Pitcairn and Cowing, both then in their zenith. No voice certainly was ever equal to Pitcairn's, but his style was pure, and his acting judicious

question for the curtain. The appearance of old Elton at his son's bedside is an absurd as unnecessary. The murder already was out, and this new Hamlet did not want the ghost to unveil him.

There are two pretty songs in this, but without any genius whatever in originality and a duet, the first half allowed which would have been quite enough, by reason its smooth chords and melody, a rather pleasing — perhaps we ought to put it negatively and not say disagreeing. Air are sung by Mrs Harvey the wife of which is devoted to mind on her banished husband's love, daughter the hours on much that it is always returned. Happily it is not sung.

There is some charm in sung a the piece. Mr J Young's though a little overdone shows great feeling and knowledge of stage effect. Mr H Beech and Miss Poole have not much to do but has read a duet well. Miss Kelly has seldom pleased us more. She here represents what we have sometimes thought a disposition a contrast her part. Her strongest emotions are excited resulting gentlest agitation but yet the absence from all extravagance of voice or gesture, and restores to the audience a perfect idea of the moments of her mental anguish without any very perceptible transition effect—by means of that art by which all art is concealed.

On Tuesday the 14th Mr Poole produced a new piece, entitled *The Spring Lock*, the story of which is in a very limited extent, borrowed from the Italian tale of the bride who, on a bride had betrayed on the day of her nuptials to a chest with a spring lock which closed upon her and the mystery of her disappearance was not discovered for all twenty years after the dreadful occurrence took place.

The great merit of this musical farce is good highly be such more varied and excellent—than a modern one ought, in spite of some supposed wisdom. The farce however a large amount of the praise is due for he is the creator of more than half the fun of the piece. The music of which we are always reported to say more, and deserves on the greatest case, while we said but very few words. It is what has been heard fifty times during the last two years, but now in a different state. It is nevertheless vehemently applauded and encored, without any mercy on those who endure such needless repetitions. That encoring is really brought to pass and the public will has not to do in it than is supposed. Had a modern chapter-on been supplied by the composer aided by the good nature of many the possessors of which, and pressed by the unfortunate which a singer most frequently finds to repeat her song will generally succeed in getting a second hearing for any thing they may happen to be put in the hands of a favourite performer.

BIRMINGHAM MUSICAL FESTIVAL.

From the regular Reporter of the Harp.

We hear that more than ordinary preparations are making in every department, with a view to heighten and improve the effect of the ensuing Festival. The whole of the arrangements are upon the most liberal plan and no expense will be spared in order to render the performance as perfect as possible. Many new compositions by the greatest masters will be brought forward. The first vocal talent, both native and foreign, are already engaged, and the instrumental band will be carefully selected from the most approved London performers. Mr Cramer will take his old station as the head of the orchestra during the morning performances in St. Philip's church; Mr. Weichsel is to lead the evening concerts at the theatre, and M. De Beriot will play concertos, for which purpose he is expressly engaged to come from the continent.

From the crowded and distinguished patronage with which the Festival is honoured and the eminent talent, both vocal and instrumental, that will be brought together upon the occasion — in aid of the funds of the General Hospital,"—we confidently anticipate a most favourable result: and we have no doubt but the undertaking will prove greatly attractive and successful beyond any former precedent.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH

PIANO-FORTE.

Author's Overture to "Masaniello," with Accompaniments for Flute ad libitum.

Beethoven's Last Three Duets. Pianoforte

Hummel's Overture to the Opera of "Les Deux Nuits." Op. 67

Last Hope. — R. Lee Dora Duets. Last Three Waltzes

Miss Lucy Forrester's Arrangement of "Mr Dibdin's" celebrating the Jack song in "Harlequin Hamilton" — for the pianoforte, "Half pint," "Jack's arrival," "Poor Jack," "Tom Bowling," "Jack at the Helm," "Jack's Delight," "Jack's return," "The Sailor's Wife," "Jack's Consolation," "Jack's Resolution," "Jack's Farewell," "The Sailor's Journal," "The Sailor's Grave," "The Sailor's Consolation," "The Sailor's Return," "The Sailor's Wife

MEMOIR OF JAMES NARES, Mus. Doc.

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[illegible]

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[illegible] of particular feelings, being before our eyes objects with which those sensations used to be connected. The [illegible] sometimes when the mind requires them. [illegible] the ingenious author of the [illegible] and [illegible] [illegible] [illegible]

"That these tunes were originally composed for the harp, and of the most simple kind (I mean a harp with not two half notes but those of the natural scale, and with no more than two octaves of strings, from C to C), I can picture from various circumstances: which is, that not one of these tunes really answers, has a single stiff or note in it, and that in tunes where it was most convenient for the voice to use the middle notes of the harp, and place the key in F there the B which if used should be a B flat, is always reached by passing over it with a third. The accompaniments a modern master will say that I have no taste: but I cannot help adding, that I believe our ancestors in hearing a good song distinctly articulated, sung to one of these tunes, and accompanied by the harp, felt more real pleasure than is commonly met with by the generality of modern operas, overcome of that arising from the scenery and dancing. Most tunes of late compositions, not having the natural harmony agreed with their melody, have recourse to the artificial harmony of a bass, and other accompanying parts. This support, in our opinion, the old tunes do not need, and are rather confused than aided by it. Whenever you happen [illegible] please to favor us with your sentiments on this subject, I shall be [illegible] to dispute them with you. I have more than once seen tears of pleasure in the eyes of the audience; and yet, I think, even the playing those tunes would please them, if he gave them less modern ornaments.

"I am, &c.

"B. Franklin."

To Mr. Peter Pantoni, Newport, New England.

"Dear Brother,

* * * * — I like your ballad, and think it well adapted to the purpose of discountenancing expensive liquors, and encouraging industry and frugality. If you can get it generally sung in your country, it may probably have a good deal of the effect you hope and expect from it. But as you intend in making it general, I wonder you chose so uncommon a measure in poetry that none of the tunes in common use will suit it. Had you fitted it to an old one well known, it must have spread much faster than I doubt it will do from the last new tune we can get composed for it. I think, too, that if you had given it to some country girl in the heart of the Massachusetts, who has never heard any other than psalm tunes, as *Derry Down*, *The Children in the Wood*, the *Spanish Lady*, and such old simple airs, but has not quite a good ear, she might more probably have made a pleasing popular tune for you, than any of our masters here, and more proper for your purpose; which must have been observed at every word in the song, be understood by all that hear it, and the emphasis and manner the particular words could be given by the singer as well as the regular march of the tune and expression of the song depending on those circumstances. I will however get it as well done for you as I can.

"Do not imagine that I mean to depreciate the skill of our composers here; they are admirable at pleasing good ears, and know how to delight one another. But, as composing for songs, the reigning taste seems to be quite out of nature, or rather the reverse of nature, and yet, like a torrent, borries them all away with it—one or two, perhaps, only excepted.

"For, as the spirit of some ancient legislators, would enforce the manners of your country by the united powers of poetry and music. By what I can learn of their songs, the music was simple, rendering itself to the usual pronunciation of words, as to quantity, cadence or emphasis, the never disagreeing and confounding the language, by making a long syllable short, or a short one long when sung. Their singing was only a more pleasing harmonic or melodious manner of speaking: it was capable of all the graces of proper oratory, while it added the pleasure of harmony. Most modern songs, on the contrary, neglect all the proportion and happiness of common speech, and in their place introduce the defects and absurdities of an many graces.

"I am afraid you will hardly take my word for this, and therefore I must endeavour to support it by proof. Here is the first song I lay my hand upon. It happens to be a composition of one of our greatest masters, the ever-famous Handel. It is not one of his pompous performances, before his taste could be improved and harmed by a opposite which his reputation was in the highest, is greatly admired by all but connoisseurs, and is really excellent in its kind. It is called, 'The celebrated favourite song in *Judas Maccabeus*.' Now, I reckon among the defects and improprieties of common speech the following:—

1. *Wrong* placing the accent or emphasis, by laying it on words of no importance, or on wrong syllables.

2. *Drawling*, or extending the sound of words or syllables beyond their natural length.

3. *Muttering*, or making many syllables of one.

4. *Unintelligibleness*, the result of the three foregoing united.

5. *Tautology*, and

6. *Screaming* without cause.

For the wrong placing of the accent or emphasis, see it on the word *their*, instead of the word *sons*, in the following sentence:

And on the word *from*, and the wrong syllable like:—

For the drawling, see the last syllable of the word *mourned*:

* Dr. Franklin has quoted the following passages rather as they were sung by the performers than as written by the composer; but the keys of the observations are thereby depreciated. The singer, however, may learn much from the many criticisms of the errors of which he is justly accusable. How many the case of the day, and some of them are not yet eliminated.—[Editor.]

[illegible] of the reigning manner, it [illegible] and effectual [illegible] upon the hearers. [illegible] the performer [illegible] a proper [illegible] manner, [illegible] how much [illegible] the [illegible] depends upon the wrong manner [illegible] [illegible] [illegible].

[illegible] [illegible] [illegible] [

For the chorus, on the other side is

There are four syllables each of one and eight of three but the accentuation [illegible] each syllable of three and consists of one the latter [illegible] a note [illegible] with a crotchet

For the accompaniment, give this whole song to any simple singer and let him sing it to any composer that have never heard it, you will find they will not understand three bars in one. It is therefore clear, as the crotchets and quavers are used with books to those heads of chords who desire to understand what they hear sung by voice and best performers.

For the recordings you have it in the [illegible] symphonies

As to the overtures, as you who has frequented our operas has well generally those composers we have mentioned

I need not the more the song next to music of Haydn Read the words without the accompaniment. I flatter that how they are and what a character of voices should there. You will then perhaps be so kind to read with me that though the words might be the principal part of an interest song they are of small importance in a musical one, they are, in short, only a pretence for singing

I am, Sir, &c.

Your affectionate brother,

B. Petrasch

P.S. I might have mentioned recitative among the defects in modern operas that are supposed to improve in modern singing. But as this seems more the fault of the singer than of the composer, I omitted it as what is found mostly in the compositions. The true singer in the grandest scenes is often all the time accompanied and pathetic song of the simplest parts of chords that serve to display good taste. Every singer [illegible] to show his voice, nothing but an obligato part and instruments are more of the song than you would think to some players of any other instruments. If ever a true the existence of recitative in modern compositions that should remain to [illegible] time that [illegible] words were recorded, the voice seeming to be but an instrument. These songs were first made to indicate a good natural head of voice but when they become fashionable though in unnatural hands, we have only wanted time [illegible] to look like this.

STATE OF MUSIC IN LONDON, BY M. PETIS, [illegible]

[In the Revue Musicale of the 31st of August, the editor has devoted several pages to commenting on our views in the first and second letters.

While we admire the [illegible] with which he combats the real points at issue, we cannot but lament his misapprehension and misrepresentation of arguments, in his endeavor to destroy a few words. I quote, in the original text, having underscored a [illegible] and observations. M. Petis has the original to which these form [illegible] first and fourth words. Facts are not words, are [illegible] things, and these are addressed daily [illegible]. But the [illegible] editor of the French review might allow us here attempted something like a defence of a method, simply language in some acknowledged words which he found it [illegible] to [illegible] and to have received [illegible] which we must have now used but also a [illegible] For when we say that we do not speak Italian in the [illegible] being pained to what many [illegible] characters, he [illegible] that the [illegible] of our [illegible] without [illegible] that [illegible] with many of the [illegible] which we [illegible] great many [illegible] of [illegible] as of having been [illegible] [illegible] which have [illegible] the [illegible]

In our next we shall [illegible] the two remaining letters, and also our reply.]

We have [illegible] London, 5th June, 1838

A most [illegible] that the [illegible] of music will show that [illegible] had to [illegible] being among the [illegible] [illegible] for [illegible] of the [illegible]. The [illegible] [illegible] [illegible] [illegible] the [illegible] of [illegible]. Through the [illegible] of [illegible] [illegible] every [illegible] may [illegible] [illegible] [illegible], [illegible] the [illegible] [illegible] [illegible] [illegible]

day people in thanksgiving for the benefit which they receive as a liberal education. In England all these things are managed with a pomp, the object of which is to elevate the soul to supreme love and to impart to it a high idea of the Deity. Thus, nothing is neglected that can contribute to the solemnity necessary in the festival of your children. An immense number of performers, comprising the same number selected by the choirs and all that part of the same which extends to the organ gallery, is constructed into tiers of seats to a prodigious height and divided so as to receive the various schools of the several wards. There, from seven to eight thousand children, whose healthy appearance and cheerful clothing evinced the care which is bestowed upon them, rose in their seats without being pushed and urged by pedagogues, or re-sembling automata as regards, as is generally the case in France where numbers are set in motion. Other symbols are invented in the great case for the people, and all the hymns are filled by an immense crowd. One very large placard on high as a gallery suffices to give note to all the children. At the appointed signal the hymn commences, sounded the two vast and even thousand children's voices sang in unison the 100th psalm. All people that on earth do dwell. To have any idea of the power of such an assembly you must hear it. The organ, however, as it is, is not sufficient to an effect like this. I was told that formerly it was not the custom to accompany the children with the organ, but that they had thought it necessary to employ that accompaniment in order to prevent the voices from failing. The services of the performers is generally gratuitous. The children take pleasure the two great days, which, when once taken their turn, and nothing can distract them. Of this I had an evident proof, for the leader having given the commencement at a tempo faster than the note of the organ, they kept the organ-players when the organ was heard. Above all, in the 113th Psalm, In Exitu, I believe they all-ended me the greatest pleasure. Were there schools of music established in the country in London I should not doubt that all these children might easily be made musicians. This mode of instruction is common in Germany and has given the Germans a great superiority over other countries in vocal music.

From all that I have just said it results that your church music has also an individual character in England, and that it will perhaps never be more flourishing than from causes which are independent of the progress of the art, but which will always be unfavourable to the development of the musical faculties of the English.

Adieu, my Son.

Peter.

Notes on the Foregoing Letter of M. Petis.

(a) The whole of this paragraph relates to ecclesiastical education, though it may naturally enough be supposed to allude to ours. The remarks are extremely just, and in some degree applicable to this country.

(b) There is so much confusion in the whole of this second paragraph, that we cannot lay the fair of us resolve the writer's meaning, if he has any. Nor is the authorities or particular service to him. Nor the former merely because that there is so much time devoted to music in any Catholic church. To return to talks of choirs, and the manner of performing them in the Abbey and St. Paul's, parish churches must be wholly out of the contemplation.

But here, as in almost every other instance where England is concerned, he writes in almost perfect ignorance of what relates to our music.

(c) The author seems to be entirely ignorant of the existence of a Portuguese chapel, where music is admirably performed, and of a Catholic chapel in Moorfields, where the same music is given, though certainly in an inferior manner.

(d) For the greater part of the one hundred years,* Handel's Dettingen Te Deum and his Anthems have been performed at this anniversary. Purcell's service was at first used, and received his due, much to the regret of a great majority of unbiassed judges.

(e) The overtures of M. Petis on Purcell's Te Deum and Jubilate have a great deal of talent in them. That there are some fine passages in both cannot be denied, but on the whole they are anything rather than *chefs d'œuvre* of that great master as they have been styled. The words are too often set without judgment, the harmony frequently partakes of that confusion which prevailed in the church music of Dr. Blow's school, and the accompaniments are of that feeble character which prevailed in the infancy of orchestral music. Of M. Mondonville we need say nothing: he has spoken for himself.

(f) The Te Deum &c. of Purcell is little known in England the anthem of Boyce by having been heard annually at St. Paul's for about sixty or seventy years past, is known to every musician and enjoys the highest reputation—which it richly deserves.

(g) If this anthem is good, which we can well deny, it proves that England does produce some good compositions. We differ from M. Petis in toto.

(h) We agree up to the selected purpose to which these performances are put up. They are supported by the Royal Society of Musicians as a public one, and in regard to orphans, are a daughter to the metropolitan church of England particularly when compared to the manner in which the other dues is executed in our provincial towns.

(i) Lord enquiry has on Festival!—We wish our foreign readers, for whose information these notes are chiefly written, to know that such festivals take place in about a dozen counties out of fifty-two into which England, including Wales, is divided.

(k) Perfectly just! We have more than once pointed out in this journal the extravagant manner in which these meetings are carried on. Twenty voices!—Yes, if it be chosen to give two or three hundred, for two or three days performances, as much as would support a small hospital for six months, does such festivals are truly charitable.

(l) The commencement of Handel took place in 1784. At the second festival in Westminster Abbey in 1785, seven hundred and forty-nine performers were employed, and in 1787 eight hundred and six, exclusive of principal singers.

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* See Observations on August last.

[illegible]

[illegible] London, 18th June 1788

[illegible]

concern is, stumbling to a custom truly English, what he really cares for.

(n) The *London Gazette*, the journal here alluded to, consists generally of from twelve to sixteen pages, or more, of which about two, or at the utmost three, are devoted to bankruptcies. So much for M Petis's knowledge of the state of our commercial affairs! But his boldness in asserting is almost without a parallel, and only matched by his want of information on most subjects connected with his present letters.

(o) All this is without any foundation in fact.

(p) The patents of the two theatres, which in point of fact are only a right by sufferance, have no limit as to time. Poor M Petis has been cruelly deceived in England!

(q) Here we find an *English Opera* mentioned, though only a few lines before it is a story,—a very silly one—of the Prince Regent having promised that no English musical theatre should be allowed, except Drury Lane and Covent Garden!

(r) Very little of this paragraph has the smallest claim to correctness. Mr Taylor did not build at his own expense, for he had not a thousand pounds in the world, but raised some money by selling leases of boxes in prior. It was he who managed the theatre at that time, not Mr Waters, who was opposed to him, and finally ousted him. Neither one nor the other was ruined, as is generally supposed, but from very humble stations and pennyless, became men of considerable property. Taylor died rich, and Waters, who is living, is in affluent circumstances, though, from chancery delays and the chicanery of law, he is for the present obliged to live abroad. Elliston gained a large sum in the first year of his undertaking, but subsequently lost, entirely owing to mismanagement. We, however, have great doubts as to the amount 30,000*l.* as a deficit more easily named than proved.

(s) M. Laporte, being a competitor of the author, is, of course, an able personage. But perhaps even M Petis will admit that a knowledge of music is somewhat necessary in a manager of an Italian opera,—and possibly he may also grant, because he cannot well deny it, that M. Laporte does not pretend to any acquaintance with that art.

(t) There is no fixed revenue at the King's Theatre. Last season the box subscription amounted to 26,000*l.* It has sometimes not reached 15,000*l.* The number of representations ought to be sixty. M. Laporte last season gave four or five short of these, which reduction will be remarked next year by the old subscribers, if we are not much misinformed.

(v) The finances of the theatre, if judiciously administered, will well allow of a good orchestra and an equally efficient chorus. M Laporte was determined to make money and succeeded, but to the serious injury of the reputation of the establishment. The other observations of M Petis on this subject are perfectly correct.

(w) The King's Theatre is one exception. Generally speaking, it has made the fortunes of most of those who have embarked in the enterprise as entrepreneurs. (See note s.) There are many other exceptions to this rule, if it can be admitted as such, but it is not to our present purpose to show them.

(x) All this is very true, so far as relates to most managers but a man who knows what he is about, who is responsible, but firm, rarely, if ever, is thus governed by his performers.

(y) Where in the name of truth did the writer hear of such a farce?—3,000*l.*!!

(z) All this is perfectly true. The fact is, that the great majority of a *fashionable* audience are not capable of distinguishing between good and bad. But let it be remembered, that in the case of this very opera, nearly all the newspaper critics applauded the performance in the most encomiastic terms, declaring it to be perfect in all its various parts!

Review of Music.

A Third Volume of Welsh Melodies, the Poetry by Mrs. Countess Blanco White, the Symphonies and Accompaniments by John Parry. (Goulding and D'Almaine. Soho-Square.)

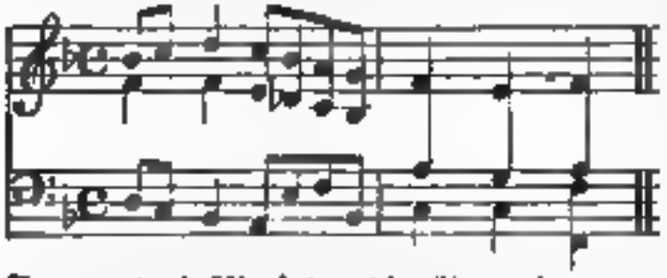
In an "Address" prefixed to this volume, Mr Parry describes the present collection as "strains which have been handed down from generation to generation, and stood the test of ages." That the outlines of them may have been transmitted through several, that is to say half a dozen or so, generations, we think very probable, though in their progress they have, we are decidedly of opinion, received many improvements, and have been modernized at each step, their original roughness having by various hands, been smoothed into the polish they now bear. But when he speaks of "ages," we presume that the term is to be considered as a mere *façon de parler*, for an age is a century, answering to the word *seculum*, and we cannot suppose that Mr Parry, with all his laudable love of country, believes any one of them now to have a claim to that degree of veneration, to which hundreds of years would entitle them.

We have always thought with Dr Powel, that most of the melodies called Welsh, owe their origin to Ireland, and have never yet met with anything like strong argument, much less conclusive reasoning, on the other side: but we are open to conviction, and should be glad if some zealous Cambrian, possessing a sufficiency of antiquarian knowledge, would undertake the task of proving his country's right to the property in question. We must, however, beforehand protest against any appeal to the often-quoted passage in the *Cambriæ descriptio* of Giraldus Cambrensis, which, if construed literally, is too absurd to influence the judgment of the present day, and will, it is to be hoped, never again be referred to as a proof of the advanced state of music amongst the Welsh, at a period when the art was in so barbarous a state in every other part of Europe.

Whether ancient or modern, Irish or Welsh, several of the melodies now before us are of a very agreeable kind. They have not the pathos that distinguishes many of the best airs of Scotland and Ireland, gaiety being the characteristic of most of them, but this gaiety is natural, though

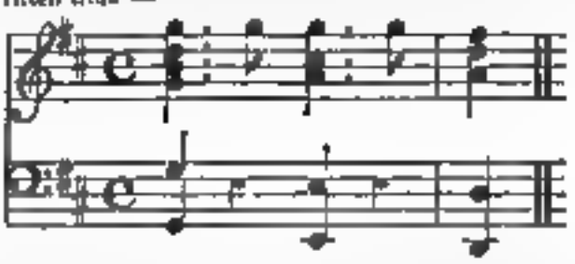
not refused. Of these there are twelve, all for a single voice, except the seventh, which is for two voices, and the fifth has a chorus added to the air.

The first, *The Mountain Minstrel* (The Dairy-house), is graceful and well-accompanied. The second, *The Confession* (Winefreda), is smooth and pleasing, though very common. The a ♯ in the second bar of the base wants the 6th as part of its accompaniment the chord is very naked and poverty-stricken in its present form. The third, *The Warrior's Farewell* (The Corporation), a la militaire, is animated, therefore in character In the last bar of this, page 12, is the following passage, which we should have imputed to the engraver, but unhappily it occurs three times, the blame therefore must, in spite of our wish to the contrary, fall on the author.



Here are not only fifths, but most horrible ones!

The fourth, *The False Knight* (The Lamb'-fold Vale), has nothing calling for remark. The fifth, *The Eisteddfod* * (The inspired Bard), is a short, spirited air, to which the words are exceedingly well adapted. The fifth bar of the symphony is very poor in harmony, and would be improved if written thus —



In the second bar, too, of the chorus, in the second tenor part, the first quaver, a, a 7th, is as displeasing as irregular. The effect of the chorus, repeating the air, is striking and good. The sixth, "*To the groves and the valleys*" (The Men of Dovey), is thoroughly Scotish, and either really Caledonian, or an undisguised imitation, almost amounting to a copy. The seventh, The *Knight and the Peasant* (White locks), is a pleasing air, though there is something far from elegant in the last bar of the first strain, the two semiquavers, and the whole cadence, border on the vulgar. But the octaves between the second voice and base, in the third bar of the duet page 39, are still more reprehensible—ungrammatical, and meagre in the extreme. The eighth, "*The first star of evening*" (Phillip's Adieu), is expressive, and altogether a charming air. Three notes ought to have been allotted to the first syllable of the word "tremulous," and only one to the second. The word "calm" also should be on the unaccented part of the bar previous to that wherein it is placed. The poetess, however, here must partake of the blame Mr. Parry is only censurable for not amending the rhythm of the verse

The ninth, *The Revel* (Cream of yellow ale), is not in the most praiseworthy style, in its cadences more particularly. The tenth, *The Bard's lament* (Prydaine's lament), in a minor, is extremely pathetic, and upon the whole the best air in the collection. This it appears is a modern composition, and furnished, if we understand the note correctly, by a friend of Mr Parry We should have liked the accompaniment better had it been rather more enriched, but the composer will justify himself, perhaps, by pleading the fitness in this instance of simple harmony—and he may be right. The eleventh, "*Lover's minstrel-lute*" (Gogerddan), is in a popular style, part of it somewhat too much so. The symphony a good deal in the manner of the Strathspey. The twelfth, "*The trumpet sounds*" (The Woolpack), another air, partly in duo, is a minor, is likewise a new composition,—if we are right in thus interpreting the term 'copyright'—and pleasing, inasmuch as it imitates national melody, which in almost any shape is at least interesting.

Mr Parry has certainly not overlaid any of these airs by accompaniment. It seems to us that he might occasionally have introduced a fuller harmony with good effect, but on the other hand it must be admitted, that simple melody is better understood and more relished by the majority of hearers when the accompaniment is ample.

The poetry of this volume deserves to be spoken of in respectful terms. The following specimen, set to the tenth air affords an indisputable proof of the talent and feeling of the writer.

THE BARD'S LAMENT.

(The poem alludes to the destruction of the Welsh bards by Edward.)

I.

I think upon the lighted halls
Where beauty lov'd to stray!
I think upon the trophied walls
That grac'd the festal day!
Then turn to where the ivy climbs,
Around each mould'ring stone,
And mourn the chiefs of other times,
Now past away—and gone!

II.

I think upon the spells that woke
Beneath the minstrel's hand,
When Fantacon's voice to music spoke,
Through Cambria's mountain-land!
When fervour fir'd the martial train
Sinot forth such warrior-bard,
And when their harp's extolling strain
Was Valour's rich reward.

III.

But now—those strains can live no more,
Once like a trumpet's blast!
The harp's wild spell is hush'd and o'er,
The minstrel's hour is past
Save when, like me, some wand'ring bard
Through Cambria's valley's green,
Attunes his harp's degenerate chord,
To shew what it hath been.

ORGAN.

1. A Selection of VOLUNTARIES, *arranged from the sacred vocal and instrumental works of* HANDEL, HAYDN, MOZART, JOMELLI, PERGOLESI, ATTWOOD, CROTCH, CRAMER, *&c. &c., by* J. JOLLY, *organist of St. Philip's Chapel, Regent Street.* (Cramer, Addison, and Beale, 201, *Regent Street.*)
2. *Selection of* FAVOURITE MOVEMENTS *from the great Masters, arranged and adapted by* H. G. NIXON, *organist to the Royal Bavarian Embassy in London.* (Chappell, 135, *New Bond Street.*)

Both these publications have the same object in view, namely, to render available for the purposes of the church,

* Eisteddfod signifies session, or meeting of Bards.—(PARRY.)

and for the use of those generally who play on the organ, music not originally written for the instrument, nevertheless very fit for adaptation to it—thus affording the organist a wider range for selection and, consequently, adding to the other purposes required to mitigate congregations by the addition of musical instruments.

Mr J. the volume in review a valuable one whether the merits of the music be considered, or the mode in which that music is arranged. Both are excellent. On title page we obtain several of the greatest names to which we have to add those of Bach, as a notable modern German composer for the organ. Pergolese, Haydn, Handel, and Dr Crotch. Handel, Haydn, and Mozart predominate. Of the first we have not quite so much as we could have wished—a movement in a trio for Lessons—"Angels ever bright," and the minuet in *Semele*. Of Haydn are given—"With verdure clad," "On Thee each living soul" and the two from The Creation, also the movement "Come gentle Spirits" from his 5th mass. Mozart supplies the lovely andante in F from his symphony in C No. 6, the march in F from *Idomeneo*, an "Agnus Dei" an andante from his Litany and an introduction and fugue from the same. A short movement in a minor by an author new to great organ with harpsichord players, but now almost forgotten, Dittersdorf, follows a grand introduction in the work and Dr Crotch a minuet. Methinks I hear the full rotund chime of almost an historical instrumentality (for diapasons and principal of reeds, as it is universally allowed to be when performed by them). The selections from Dr Crotch's pieces have merits though rather out of their element when transferred to the organ, which is incapable of giving to them all the expression they require are nevertheless very useful additions to the stock of church music. Dr Crotch's masterly *Amen* chorus, a fugue, completes the volume in a most dignified manner.

Music used in the Catholic church is commonly more gay, more airy, though not less scientific than that employed in Protestant places of worship, a circumstance which has led Mr Nixon to select lighter compositions, more suited to their entertainment, therefore affording greater facilities to the player than have been chosen for the preceding work. He has even included in his publication certain opera airs which may not be objected to by some congregations, though we have always held that, though the influence of associations such music while rendered as theatrical, is not exactly fitted for the service of the church. These however are the beautiful prayer in Zingarelli's *Romeo e Giulietta*, and "Softly sighs," from the *Freischütz*. There is also a Russian melody, whether the best features of the popular song "I've been roaming" have or no during a moment here expand. Two movements from a *Te Deum* by Mozart have great merit, and the voice andante from Mozart's symphony that appears in Mr Addy's collection, is also arranged for and included in this.

In stating that some of these compositions are rather light, we use the epithet comparatively; they certainly are not inharmonious or [illegible] and if we extend the comparison by looking back to the trumpet and carnal pieces, the dirlesque and trills, which formed parts of our voluntaries half a century ago, they will appear absolutely solemn. Such is the improvement already made in our organ-music for the church; an amelioration which may, and certainly will, be carried to a still further extent.

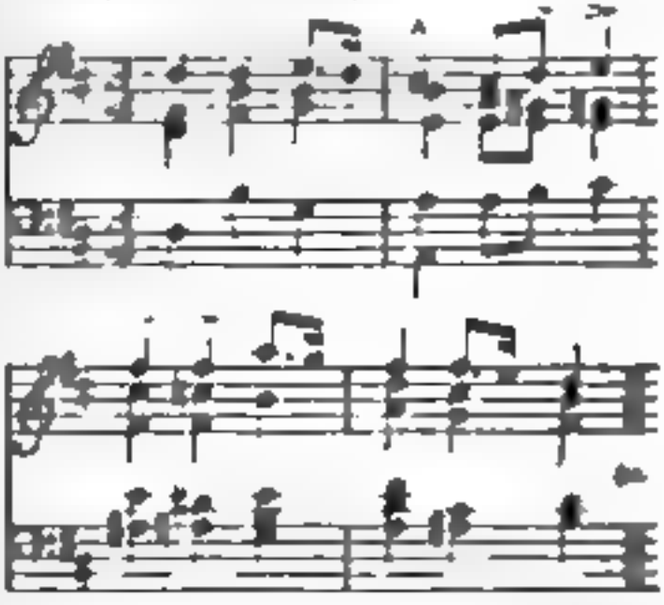
PIANO-FORTE.

1. Allegro di Bravura, composed by J. Moscheles. Op. 77 (Chappell.)
2. God save the King. Variations on Beethoven, with Introduction & Finale for a Piano-Forte ad libitum (ad libitum) de Francesco Bassanovich. (Chappell, Cullard, and Cullard, Cheapside.)
3. Fantasia on Weber's celebrated Waltz, composed by J. P. Pixis. Op. 100. (Chappell and Co.)

Let none approach these compositions who possess not strong concentrating hands capable of fingers, a thorough, practical acquaintance with the most modern style, and a complete mastery of the instrument—they are written for and dedicated to professors, for whom they are alone fit, or for students of equal acquirements. The study of players will only lose their time in attempting such music, the merits of which can only be developed by those who describe to the contrary they will be as a sealed book. Hence therefore, ye who have not laboured some days hours a day year after year, ye are on the prophecy in regard to the temple of execution, and cannot join in its rites.

The first is a single movement in a minor, composed in eight pages, in which, being dedicated to one of the finest musicians of the age the author has left himself ruled open to display the full powers of science, unaccompanied by any considerations of ease and grace. The effect of this when well played is charming to the cultivated ear, but it must be a highly cultivated ear.

The second is a very ingenious descant on a theme out of which some but a mass of genius can now extract any thing that has the slightest pretence to novelty. That Mr Kalkbrenner's attempt has proved successful will not be matter of surprise to those acquainted with his works. We should hear more of the air reduced to simple chords, to show what new colouring may be given to an almost faded subject by a few notes of accompaniment.



The Introduction, as these pages, and the first variation, including a cadenza, or finale per se of the most brilliant kind, with passages in octaves, in thirds, in leaping triplets, pearling notes, and nearly every variety that can show off to advantage great powers of execution.

The third is the waltz in ab. said to be Weber's last production.* have accompanied him to The Introduction to this contains a masterly fugue on an air. which has great merit, not only as regards construction, but as to effect, the only rational object of a composer. The simplicity of the subject —which is made of just enough of a number of variations (though not a superfluous, keeps the ear pleasing to end a most favourable specimen of M. Pixis's talents. He has here shown great resources, and an much use of orchestration as from a desire to please the common ear and success has attended his efforts. This is certainly one of the best and most agreeable of his numerous publications.

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1 Cavatina, sur une Melodie Suisse, par Ch. Czerny. Op. 83. (Cramer and Co.)
2 Air, varié par Ch. Czerny. (Cocks and Co.)
3 Divertissement Brillant sur deux motifs de l'Opera Pietro d'Abbatone, par Ch. Czerny. Op. 76. (Bohn.)

No. 1 is a very simple air, arranged and extended in a popular manner, easy, but enabling the performer to make a considerable display.

No. 2 is so simple as to be perfectly insipid. The four variations do not much mend the matter though the last, *à la gallop*, is the best.

No. 3 is altogether a superior composition. An Andante in A forming part of the Introduction, is expressive and in very good taste. The air, in the Italian manner, is lively, and carried through half-a-dozen pages with much spirit, and some ingenuity.

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1. Welsh Airs, as a subject of Harmony, composed and arranged by T. A. Hawkins. (Chappell.)
2. The Evening song of the Tyrolese Mountain, a Ballad composed by John Lowe, arranged with an Introduction, Variations, and Coda by Percy Hewitt. (Wilkes and Co. 73, St. James's Street.)
3. Fantasia, with an Introduction, composed by A. T. Mercadante. (Ewerbeck and D'Almaine.)
4. Souvenir de Malaborn, composed by F. Hartmann's Harmonicorde. (Wilkes and Co.)

No. 1 is brief and easy. The Introduction is good, but would seem to announce something of greater importance than a waltz. Mr. Hawkes has profited here by one of Beethoven's (we ought in justice to say Clementi's) reminiscences. It would have argued a grateful mind if he had just mentioned the words also *Beethoven* or *alla Beethoven* at the commencement of the passage. It would also have agreed better with our notions of propriety if he had pointed out clearly how much of the Rondo belongs to Hummel, and what portion of it to himself. A sequence to the long run will not lessen by this kind of musical honesty.

No. 2 is a pleasing air with five corresponding Variations, neither three of which, as regards, must be agreed, because not in character with the subject, and an appropriate Introduction. There is nothing very new in any of these, but correctness, expression and taste are never wanting in Mr. Knapton's productions.

No. 3 has a remarkably good Introductory movement displaying much energy. The Polonaise is brilliant and clever but rather lengthy. It may be easily abridged, and with advantage to all parties concerned.—*composer, performer and audience.*

* Published in the 12th number of the Harmonicon, June issue.

No. 4 gives evidence of superior ability. The author's name is wholly unknown to us as a composer, but we shall be glad to meet with it again. This divertimento—for so it may be called—introduces the Spanish air, sung as often last season in private concerts by Madame Vega, composed by Garcia, wherein he "Bon Anton" "Quintetto Canzone" from Mercadante's Crociato a Tyrolienne by Madame Waldeck and the last movement of an opera as Rossini's Semiramide. These are all well blended, ably arranged, and the intervening matter is just what it should be.

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1 Overture to the Caves Opera, Les deux Nuits, arranged for the Piano-forte, composed by Boieldieu. (Ewerbeck and D'Almaine.)
2 Variations Brillantes on the favourite chorus in the same Opera, by C. Czerny. Op. 87. (Same publishers.)
3 Fantasia on the Cavatina in the same Opera, by J. B. Duvernoy. (Same publishers.)

The best part of the overture is the slow movement with which it opens. The remainder is very light, and will be thought pretty. It is easy to play through a great show may be made by the performer by aid of a strong finger and a free use of the open pedal.

The theme of No. 2 possesses all that originality of effect for which M. Boieldieu is so much distinguished. The variations to it are exceedingly clever conceived, and though altogether long, are not tedious. The Introduction is not less entitled to be mentioned in high terms.

No. 3 is likewise founded on an air that has much merit in its manner and the variations are also written, though one or not two of them may be omitted, without any loss being sustained by the piece as a whole. The second and third publications, particularly No. 2, deserve to be natural, and no doubt will have a large circulation, for their recommend themselves, and demand no extraordinary talent or exertion in the performer.

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1 Divertimento, in which is introduced "Hark! the herald Angels sing," by Mrs. Mudie. (Chappell.)
2 Recollections of Switzerland, a Divertimento, composed by T. Valentine. (Wilkes and Co.)
3 A Divertimento Notturno Divertimento, composed by the same. (Cramer and Co.)
4 The Fairy's Song, composed by W. Turnbull, arranged by T. Valentine. (Cramer and Co.)
5 Le Bijou, a selection of Themes from Mozart, Rossini, Paer, Boieldieu, Weber, Haydn, &c. arranged in a familiar style as Rondos, by C. F. Rinbault. Nos. 1 to 6. (Lee.)

The whole of these belong to a class of music much used and exceedingly admired by performers who are pleased by something like a tune but have no relish for what make the amateur tremble to approach. In hunting subjects such pieces are in constant request, and expert are those who have exercised through an extensive book, a variation or two and a few strains of the usual description. In looking them over we discover no trait of any kind. Most of the airs are such as have been stamped by public approbation, arranged in a manner that removes all trace as to their effect on the people's future taste. They are well for the hand, and will assist as well as amuse the learner in his progress, but are only calculated for those who are not far advanced.

[illegible]

1. [illegible]
2. [illegible]
3. [illegible]
4. [illegible]

[illegible]

[illegible]

[illegible]

5. [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

8. Faith's Hope, "I have flown from the cup of the bowl," written by Miss Townsend, composed by W Townsend. (Chappell.)
9. Ballad, "The maid of Llewellyn," written by Mrs Jocelyn Ballard, the music by G. A Hodson (Chappell.)
10 Ballad. The Mountain-Nymph, written by W Bullard composed by Olivia Dennis Bullard (Chappell.)
11 Ballad. Philomel's lament, the words by Rosemond Watkins, composed by W Kiesy (Cramer and Co.)
12. Ballad, the poetry by G J Kenneth, Esq, the music by Wright. (Mori and Lavenu.)
13. Ballad, "The merry men are fools to wive," the poetry by J Grant, Esq., composed by H Phillips. (Mori and Lavenu.)
14. Ballad, "Is not the wealth of Europe's courts," composed and presented by the same.
15. Ballad, "I will be kind to you," by T H Bayly, Esq. (Calkott.)

We cannot mention in very high terms of praise the first and second of these. Their defects are, want of melody throughout and a sameness throughout.

No. 3 is pretty and the words are extremely well accented, but the fair composer stands in need of a little advice concerning the rules of harmony.

The title and picture of No. 4 do not agree the one assigns the ballad to Mr Bayly the other states that it is "from the French." It is pleasing—and that is all that we can say of it.

We must say of No. 5 that the composer has bestowed a great deal of trouble on it. The accent and rhythm are here both at fault—and while attempt to produce those mistaken characters which are not only displeasing in themselves but prejudice against the sense of the words.

No. 6 is melodious, and the verses are well set.

No. 7 is a fair imitation of the first and second of the above. What we have said of them will apply to this. But we admire the vignette.

No. 8 is a family piece we conclude. The poetry is the better half of the song.

The melody of No. 9 is pleasing, and the words are correctly set.

No. 10 is a pretty ballad in imitation of the Scotch manner.

No. 11 is an agreeable air but very far from new in any respect.

No. 12 is "Fair as the Evergreen," Wright's very popular trio, reduced to a simple air. The words go very well to it.

No. 13 and 14 are very scanty in original thoughts. The author's taste is visible, that is all.

No. 15 is a very charming ballad the words and music equally elegant and rustic, and well set. It really raises our drooping spirits to arrive at any thing so delightful at last. The air is the adagio of Haydn's 10th grand symphony but this ought to have been acknowledged in the title page, which at first will lead everybody to ascribe the whole of it to Mr Bayly

HARP AND PIANO-FORTE

The favourite Airs in Il Crociato, by Meyerbeer, arranged with accompaniments for Flute and Violoncello, ad libitum, by N. C. Bochsa. Book I (Chappell.)

M. Bochsa should confine to arrangements, and never dream of anything beyond. In such work, which is as that mechanical, he is one of the best of his trade; in all else he only counts as one amongst a mob of those who more often fail than succeed. He has here adapted four of the best pieces in this fine opera, including the beautiful Introductions, or opening scene. We have attended to trying this selection, and can bear the most unhesitating testimony to the excellent effect produced by the combination of the four instruments, while each is comparatively easy to the performer.

This domestic music as it may very properly be called, is getting more and more into use. We visit in several houses where it is got up in a very perfect manner by the members of the family without any other aid. The relief it affords, and the knitting together which is one of its consequences, are not among the least of the good effects resulting from such cultivation of an art, which cannot by any possibility have, per se, an evil tendency.

HARP

1. Rondo on a favourite French Air, by F Stockhausen. (Willis & Co.)
2. Duetto, The Horn of Chace, composed by Gelinek of Prague, sung by Mr Braham, &c. in Der Freischutz, arranged by C Lucas (Wilks.)
3. "All idle," Rossini's duet in Il Barbiere, arranged by Henry Horn. (Chappell.)
4. Handel's Hallelujah Chorus, arranged by W. L. Viner. (Chappell.)

No. 1 is the popular air in *Peter the Great*, adapted in a perfectly easy manner and forming a Rondo of seven pages. In a similar manner to the air No. 2 arranged, and makes an agreeable piece for the instrument, which will have more charms for those who delight in octaves and triplets, which here abound.

"All idle" once more. Well, it is no good a thing that it will not reach or worse out. There is no almost trade formed to the hands of any adapter, whatever his instrument may be, and it holds out everlasting temptation to the present race of composers. This affords every facility to the performer and is unobjectionable

In No. 4 Mr Viner has not been sparing of notes, he has given as many hundreds to the performer as he could contrive. The effect of such music undoubtedly is as prejudicial to an harmonic, and when played by a powerful finger, the chorus so arranged must retain a great deal of its grandeur

We should be rejoiced to see more new original works for the harp. Nearly every thing that has fallen under our notice for several years past has been in the form of arrangements, and miserably all compositions that have appeared in so many different shapes, and consequently have been so often reviewed, that we are left without another word to add on the subject, for he must be dull indeed who, from a piano-forte part the source of most harp pieces - cannot produce an adaptation that shall escape censure, though it may not be deserving of praise.

FLUTE AND PIANO-FORTE.

1. Barcarolle from Auber's Opera Masaniello, arranged by T Hemsoteter from the Op. 92. (Monroe and Hill.)
2. Enterpe's Gift, No. 7 Introduction, and Air "Non piu mesta" from La Cenerentola, with Variations, by Tulou. Op. 55. (Paine and Hopkins.)

6. Seven Divertissements, on which are introduced Three Swiss Melodies, by Jean Pixis. (Wilkinson.)

No. 1 which has appeared in our work, adapted to the piano-forte, is here arranged in so very concise for that instrument and the flute, and a very delightful duet it makes; one that no amateurs need remember to banish their guitar.

In No. 2 a much more for the flute to execute than in the preceding: in fact, that requires no able player. The piano-forte part, on the contrary, consists of little more than a mere accompaniment of simple chords. M. Pixis has added many florid embellishments to what came into his hands as a lawsman. There are such as many females take great delight in, and those will find them well suited for the instrument.

No. 3 contains the eternal "Swiss boy," and two other airy as well known as ever. They appear here in a perfectly easy shape for either performer, the flute part being convertible to the purposes of the fingerer.

GUITAR.

Instructions for the Beginner (Scotch) founded on the system of Carulli's Guitarist. By which Masters a knowledge of Accompaniment by Notes. (Wilkinson.)

The didactic part of this book is written with brevity, though we cannot say much in praise of the style. The last few pages from Mozart will prove of importance to the learner who wishes to play chords in harmony according to some rational rule. The various examples, airs, &c. have proved an agreeable variety to the practice, which we must always have: they are not from grammatical strictly. To which we must add that they are selected from the best works of the most esteemed guitar masters.

EXTRACTS from the DIARY of a DILETTANTE.

(Resumed from page 332.)

Aug. 31. I went with approving accounts of Boieldieu's new French opera, *Chaperon Rouge*, that I should suppose the shell of one sentiment to satisfy and complete evidence of one of the best—to either as anything like the truth the truth here is not relative but point to an instance of opera, in spite of the old system. Signor Rossini has been gradually adopting a new style, and from what I hear I am inclined to think that he has at length made a much more favourable work than his others, but that is shown some of that resistance and force of genius which was so remarkable in his *Barbiere*, his *Tancredi* in Italian Comic Lyrics, and one or two more. His previous has evidently been on the whole for some time past, but learning on the contrary was shown of which therefore appear his Gazzaniga, full of living beauty, another hands at last the engravers of the score. But for that hateful system, which has been given wrong, if possible, as Paris, I should have been enabled to form my own opinion on the subject.

Sept. The week number of laborious musical theorists and accommodists suffered a further diminution in May last, by the death of Augustus Frederick, Duke of Sussex, fifth son, youngest surviving of His Majesty's German race. He was born at Kensington, near Hanover, where his father was regent and administrator. From the age of fourteen to sixteen he frequented the principal of the latter city and afterwards resided under J. C. Bach, for an able organist of the Neapolitan Bach school. In 1778, he was admitted into the Academy for extended acknowledgments in Hanover where he acquired that multifarious manner of learning which afterwards proved so advantageous to him. In 1786 he obtained the above appointment of the British court, and soon after was raised to reside in London. The following is a list of his works:—"An Essay on Musical Harmony, 1780." "A New Theory of Musical Harmony, 1806." "An Essay on Practical Composition, 1792," all of which are improved copies are published in 1812. "A Practical Guide to Thorough Bass, 1812," and "Remembrances Respecting an Essay Mr. Logier calls his new system of Musical Education," in the *Hamburgische Zeitung*, 1821. In 1813 he commenced a Quarterly Musical Register in which the merits of which were, the promotion of musical literature and a review of all new musical publications; but the work met with so encouragement and only reached a second number. It must be confessed that we believe that had the late amateur in being who understood the nature of such works. Mr. B. also published some organ, and other scientific communications, for the organ or piano-forte. His reputation as a theorist stands high, and he left a powerful manuscript on harmony. He was succeeded at the Concerts I regret by his son an accomplished musician, a brilliant performer and a well-informed man.

Oct. Mr. Bochsa, junior, one of our best organists, an excellent musician and a worthy man, died this day after a long illness. He studied under Dr. Arnold at whose instigation he owed much of his professional success. In 1814 he was elected an associate of the Philharmonic Society. He held the situation of organist at Tavistock Chapel, Bow Lane, and four years ago accepted the same situation at St. John's Church, Wapping, which gave rise to a dispute between him and the Rev. Hugh Reid, ending in a paper war. In this he seemed prepared to advantage as an honourable man, but the irritation of mind excited by the controversy brought on, it is said, hemiplegia, and certain it is that a gentleman connected with which terminated his life in his fifty-second year. He has left a widow and three daughters.

Sept. 2nd. This evening was exhibited to a few connoisseurs at Messrs. Flight and Robson's, a new organ which they have just finished for the Rotund Theatre, a Cornish Harmonist, who is said to be one of the best performers in the kingdom. It is constructed on a new principle as regards one of the keys of these there are five new short-toned among these players. In the centre are two rows with a short for the most. There is also a set on the right and another on the left of the performer as usual as he may be inclined. These he plays in regard to the middle rows into the substance of the compositions whilst these on each side play the accompaniments or more convenient the solo or obbligato parts. This organ is upon a very large scale, and as many as sixteen hundred persons can be accommodated. The diapasons are among the best we ever heard, varied in a peculiarly beautiful manner, and the reed stops of the most are delicious. The variety between the several combinations has been so great as to excite the admiration of numerous amateurs, to receive this superb instrument.

——— A project of organs. M. Cavaillé, the celebrated harpsichord of Paris, has completed an instrument which

the overture. Dr Thackeray who had been in attendance upon Miss Paton since her arrival, promptly added his personal and professional assistance to the assiduities of Lord Williams Lennox, Madame Maddox Caradori, and others of the ladies. By the end of the second movement, the doubts pervading that exceptional but sympathetic professional audience had entirely given way to the returning confidence that so long obtains:

> A virtuous mind has sometimes been compared,
> Varying her colours by turns with white and red

and as she recovered her consciousness she raised her drooping head from off her bosom,—

> And cast a look so languishingly sweet,
> As if unsure of all its subdued hearers,
> Beginning, she could take me.

She was afterwards sufficiently recovered to sing once again in the course of the morning."

WARE MUSICAL FESTIVAL.

On Wednesday morning, the 30th of August last, a selection of sacred music was performed in the church at Ware, in Hertfordshire under the patronage of the Duke of Grafton, the Marquis of Salisbury and a long list of Nobles and others of high rank and consideration in and of the locality of Two Ware Newspapers. Sermons, and Literary Criticisms.

Although this Festival was, as point of numbers, on a very limited scale compared to those at York, Norwich, Birmingham &c. yet the performers engaged, both vocal and instrumental, were, as will be seen by the following list, of first-rate quality

Principal Vocal Performers—Miss Paton, Miss M. Cramer, Mr Braham, Mr Phillips &c. &c.

Principal Instrumental Performers—Leader of the Band, Mr. F. Cramer, (from the Music Concert Rooms, Hanover Square, Messrs. Nicks, Watkins, Lazarus, Howell, Wheeler, C. Bridgewater and Arthur Taylor, Messrs. [illegible] (from the Theatre Royal Drury Lane) Mr. Lindley, Double Basses, Messrs. Hall and C. Severn (from the Concert Room), Mr. T. Cooke (from the Theatre Royal Drury Lane), Messrs. Williams and Powell, Messrs. Mr. Mackintosh, Messrs. Baumgarten, Platt and Best, Trumpets, Mr. Harper, Trombone, Mr. Mercer, Drums, Mr. Lodge.

Organ and Conductor, Mr. Lawrence.

The Chorus selected from the Sacred Concerts of Ancient Music &c. assisted by the Young Gentlemen of the Chapel Royal.

The music chosen for the occasion was excellent and appropriate: there was nothing we could have wished omitted or changed. The first part consisted almost wholly of a selection from *Handel's Creation*.

The second part was composed of the following pieces:—

Voluntary (Organ, Mr. Lawrence)		Whitby
Air, Mr. Braham, "O Liberty," Violoncello Obligato, Mr. Lindley	(Judas Maccabæus)	Handel
Trio and Chorus, "Distracted at Danger"		
Recitative and Air, Miss Paton, "O let eternal honours," "From mighty Kings"		
Recitative and Air, Mr. Braham, "My Arms," "Total Eclipse," Trumpet Obligato, Mr. Harper		
Chorus, "We have the promise annexed and Miss M. Cramer, "Comes agitato etc." Clarionet Obligato, Mr. Willman		Stephenson
Recitative and Air, Mr. Phillips, "Angel of Life," Obligato Mr. Hausser	(Theseus)	Mr. Cattlow
Chorus, "But the wicked Mighty"	(Alexander)	Handel
Quartette, "Blest be"		
Recitative and Air, Miss Paton, "Alas! I feel," "I go to rest"	(Alexander)	Handel
Recitative and Air, Mr. Braham, "O, love of angels," "Total eclipse"	(Samson)	Handel
Full Chorus,		Handel
Grand Chorus, "Hallelujah to the Father," (Mount of Olives)		Beethoven.

Miss Paton, we are subjoined to say, appears to have gathered strength during her stay in Norfolk. The air, "If goddess blood," was sung in her most perfect manner; but we cannot bestow the same unqualified praise on "From mighty Kings," which was shortened by being transposed into a flat, and the brilliant effect which it never fails to produce when she sings it in the original key, was sadly destroyed. How did we like the Cadenza? "a thing made up of shrieks and gesture." Miss Cramer is daily improving she sang for the first time "Oriental splendour," a great undertaking for a young artist: but had the remembrance existed in any way to contribute to her disadvantage we think it proper to state that Miss Paton declined performing part of the song: had been entirely omitted the good people of Ware would have been deprived of the pleasure of hearing Mr Williams's accomplished clarionet. At the particular request of the Committee therefore Miss Cramer obligingly but tastefully and reluctantly undertook the task. Mr Braham, whose voice was never in finer condition, sang with all his usual energy, pathos, and feeling. How vast the difference here great the contrast, between "Sound an Alarm," and "Total Eclipse"! yet how excellent was he in both! Mr Phillips also sang admirably. In "Angel of Life" he reminded us of Bartleman—and that we consider an extra compliment.

We regretted that Miss Paton, after finishing her last song immediately quitted the orchestra, a proceeding which is neither respectful to the audience nor to the performers. We hope that Mr Phillips, who also withdrew himself, will profit by this hint, and in future follow the example Mr Braham now set him, by remaining in his place till the conclusion of the performance.

We cannot conclude our remarks without observing, that the modest and unassuming manner in which this Festival was originally announced and which marked all its subsequent stages is highly deserving of praise and worthy of imitation by those who may hereafter embark in similar undertakings. It was attended very successfully—there being upwards of 1300 persons in the Church, producing the sum of five hundred pounds.

CHESTER MUSICAL FESTIVAL.

We believe it is now seven years since a Musical Festival was held at Chester: and the success of the present meeting has shown that the experiment was a safe one. It was under the direction of a local committee of which Colonel Bradshaw was the chairman, and received the cordial and effective support of the principal resident nobility and gentry. The preparations were extensive and in many respects elaborate. The orchestra was placed (as it ought to have been at York) in front of the west window and the whole of the nave fitted up for the reception of the public. Mr Greatorex was the conductor. Mr Cramer led the leader of the sacred performances: and Mr Mori of the evening concerts. The principal singers were Madame Malibran Garcia, Miss Paton, Mrs Knyvett, Miss Turner and Miss Cramer Mr Braham, Mr Knyvett, Mr E. Taylor, Mr Phillips, and Messrs Bennett and Isherwood of Manchester. Messrs Nicholl, Lindley, R. Archer and Dragonetti, were the only stranger instrumentalists from London, in addition to the leaders. The principal wind instruments were supported by the individuals who stand at the head of their several departments. A new and powerful organ was erected for the occasion by Messrs. Bevo and Bevon, of Manchester. The band consisted of one hun-

and sixty-one, and one hundred instruments per Regent, being smaller than Norwich, and larger than the Birmingham.

On the occasion we cannot speak in terms of unqualified praise. There was not a single thing in which the band is generally supposed to be first rate. A reference to the selection of [illegible] will show that [illegible] were not the pieces that were performed. The [illegible] Songs gave with the [illegible] knowledge and [illegible] of the age which [illegible] and [illegible] degree of energy and zeal in the [illegible] with the choral music of [illegible] but [illegible] to [illegible] these [illegible] On the present occasion there was no such a [illegible] of [illegible] and the choruses and [illegible] pieces of sacred music which the [illegible] performed. The [illegible] [illegible] the [illegible] of [illegible] [illegible] [illegible]

villages, who cannot possibly have the advantage of that practical knowledge which the London orchestral performers possess, it were vain to expect from an orchestra so constituted, that the very difficult compositions of the modern school will be executed with that vigour, firmness, and precision which they so essentially require, and which alone can produce those effects the author intended.

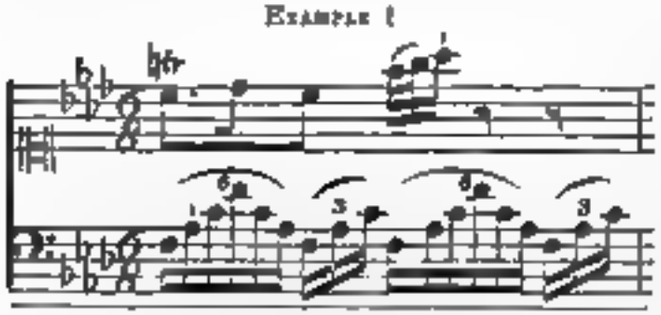
The success of the Festival, as a matter of pounds, shillings, and pence, was complete. There is, therefore, every reason for the committee to repeat the experiment. Many of the points in which they failed will, doubtless, be rectified on a future occasion, and the Chester Festival will then deserve to hold a high rank in the number of our provincial music meetings.

ON TRIPLETS AND SEXTOLES.*

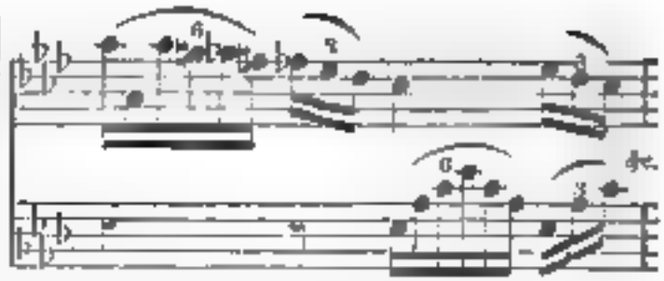
Formerly, when the use of the proper sextole was either very rare, or at least, unknown to me, I supposed the sextole to be nothing more than two triplets of semiquavers connected together. Here, of course, only the first and fourth notes were accentuated, and to this there could be no objection, as long as these notes were written over a crotchet in the bass. When, however, I afterwards observed, I think first in Hummel, a sextole distributed over three notes in the bass, and these written, either as a triplet or even as three distinct quavers, I immediately perceived the essential difference between the double triplet and the proper sextole. For in these instances, it is necessary that, in performing them, the accent should fall on the first, third, and fifth notes of the sextole; while in the mere double triplet it would fall on the first and fourth; so that in many instances the power of these notes might be indicated by *appoggiaturas*, or the three accentuated notes themselves be considered as appoggiaturas, written full. Koch, in his 'Handwörterbuch,' says: "The sextole consists properly of two triplets connected together; but as the first note of each triplet requires a slight accent in performance, composers, when wishing that only the first of six notes should receive this accent, write sextoles instead of triplets."

This explanation is now no longer satisfactory, as it applies only to the practice of an earlier period, when the distribution of the sextole over three notes was unknown, or when, at all events, another notation was employed. We must then distinguish between the bipartite and the tripartite sextoles. The former are merely connected triplets, and known in earlier works. I here give an example out of Joseph Haydn's six sonatas (Vienna, 1774) from the adagio of the 3rd sonata in $\frac{6}{8}$ F minor. I have extracted only a few bars, but they will sufficiently explain the accent and division.

Example 1.

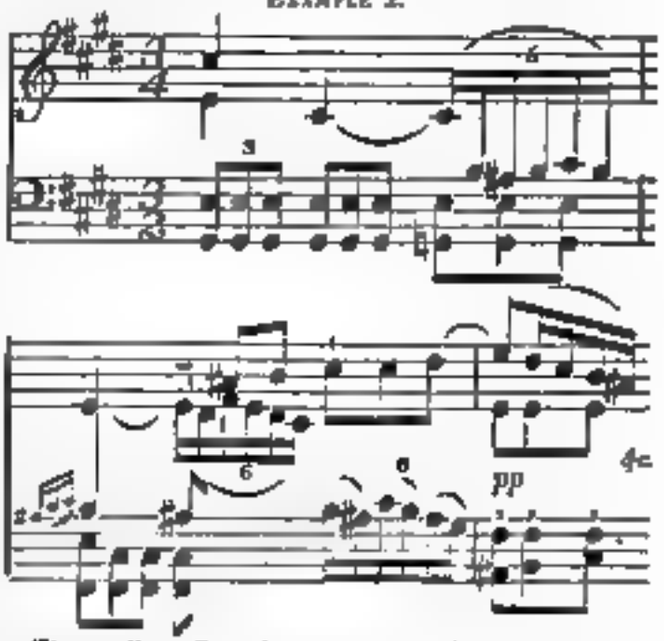


* Sextoles are groups of six notes played in the time of four. The Italians call them *Sestole*.—(Ed. *of Harmonicon.*)



The following example of the tripartite, or proper sextole, is from an adagio in a violin trio by Beethoven, here adapted to the piano-forte. It is in $\frac{3}{4}$ time, though it might have been marked $\frac{6}{4}$, as it is composed almost entirely in triplets of quavers, in which latter case the sextoles would resolve themselves into mere groups of semiquavers.

Example 2.



This will sufficiently explain to the musician my opinion as to the difference to be remarked between the sextoles, a difference which should not be neglected by the performer, though one which the books of instruction have not sufficiently explained. C. F. Michaelis.

Foreign Musical Report.

BREMEN.

After Beethoven's *Fidelio* and Rossini's *Siege of Corinth*, no opera has found here so many admirers as Auber's *Muette de Portici*. There are not, however, wanting critics who contend that many passages in this opera are exaggerated and far-sought, that the music transgresses the limits of good taste, and that it is dazzling rather than really beautiful. Whatever degree of importance may be attached to these criticisms by the learned "few," certain it is that Auber's music is unsurpassably popular with the many.

The rebuilding of the theatre will probably prevent us from enjoying any operas during the ensuing season, but we expect the concerts to be proportionately numerous.

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CASSEL

A new opera by Spohr entitled *Der Berggeist* and the Ballet which was to have been performed here on the 15th of July was unexpectedly postponed owing to the sudden and regretted death of our favourite Madame Bünau who has found a substitute to break her engagement and refused her visit for the last month to the contract. Now for the strange death of quarrelling old friends was never the subject of a more serious discussion in the town. Physicians believe the fight will be evident to show the duties which it is understood, have influenced her on this occasion to be a fatal one contracted to be avenged.

VIENNA

On the 15th of June for the benefit of the place closed an extremely active season during which the operas of Mozart *Der Freischütz* and *Lucrezia von Borgia* were performed for the first time. Most of these have brought on each night pretty well a complete general success and a future the opera song did not receive more and the two beginners of the piece has established a label. *Der Freischütz* though somewhat age and antiquated as. The general opinion here entertained of this composition seems to be that the opera is evident as it is rendered beautiful by the music and not owing to a more pure pathos of lovely character. The composer has performed perhaps on both of the preceding seasons of the town. The favourite production of the season has undoubtedly been *Lucrezia von Borgia* interspersed with popular selections arranged by Thalberg.

MUNICH

Mademoiselle Schechner has returned from Berlin, and on the representation of the Opera has already commenced. Operas and operas having been chosen upon the stage. She returns according to the programme which had been made in her and engagement but to endless among her admirers as the country which gave the brightest hopes and most delightful evening. The chorus

> Now Queen of the opera song
> Has sung with a rich tongue

and long the number of no one. In their new engaged complete all as the fair Mademoiselle's return might has proved, to the no small prosperity of the Opera Schechner.

FRANKFORT

Paganini gave a concert here on the 25th of August, at which the receipts amounted to 2,100 florins, a considerable sum when it is remembered that the expenses did not exceed 100 florins. According to the agreement with the manager Paganini received two-thirds of the receipts. In most experiments at this time of the year the result of the others which he performed. Performances of concerts and orchestras enlarge were on record the great magic of this successful artist's execution. He has left Frankfort for Weimar and Leipsic where he will give concerts.

The Robber's Bride has been strikingly successful at the Theatre Royal, when the house is crowded to excess, and received with the most lively applause.

MILAN

All hands have been turned here by the representation of the Favorite, in which Madame Pasta and Pacini enhanced themselves. After the last act they were called loudly called for and on their appearance received such shouts of applause amidst which they waved exchanging according to the custom observed on such occasions a

But their exclusive attention was not confined with this, and actually called the curtain between the different acts.

Previous to my taking leave many months of the Grand Music on a high footing has announced that performances as a favourable prevailing country public prejudice and has arrived on set to open a work the following year. Signor Carlo Severini Maestro is about to be the opera the appearance of Madame on the scene of opera in Italy to an immediate and unexpected.

The Theatre Royal continues to exhibit crowded by the continued attractions of Lucrezia Borgia and Tancredi in the new part of Argentina in the ballet department of Balfour's Pergola. On the 23rd and 24th of August the number of spectators was immense. It was understood that the Austrian authorities of Naples and Bologna had issued an interdict most of their subjects to attend the theatre but the great talents of these artists has rendered to a large number of friends who visited Florence on the 24th for the first time presented to the public.

Balfour and Tamburini were already known to Italy, Labocetta having been engaged at Naples where Rossini still was a resident and was much admired here much pleasure by the new situations and greater ease displayed in and as compared with the Argentina. We understand under the circumstances that as to the most a Prima Donna should have engaged such performers as performers may have become engaged. M. Balfour the new manager of the Italian theatre at Paris after the opening grand in Rossini, and we have to congratulate the services of Madame Lalande as prima donna for the first months but disappointed by her engagement at Lucca continues to from the 15th of August 1830 to the 15th December.

It is reported that the young Balfour having been presented to Rossini was most favourably received, and that the latter has addressed him "I suppose that these evenings you begin the career of your Art as others Rossini."

Alla Scala opens with the Count of Carmagnola. All the past established singers are engaged.

PARIS (1831)

Théâtre Favart. Valentine a new opera Bellegarde a highly popular and he has been received by the audiences, in order to receive the applause due to the composition of which the first instance that a different one of the very few instances of a new opera produced in the Italian capital.

NAPLES

Teatro San Carlo. On the 3rd of June the birth day of her majesty the queen Donizetti's new opera *Adelaide di Borgogna* was given. At the close of the second opera engagement with the composer and singers were called. The favourite duet also took a share in the opera of Donizetti, which opera opera received the engagement.

A new opera composed by Auber was produced in July at the Teatro Fondo and at the Teatro Privato Carlo Felice with in the same month brought out his Gabriele called *Le Duc*, both of which operations were very favourably received.

PARMA

A new theatre was opened here on the 16th of May, having the singers engaged were Madame Lalande and Carmen the tenors Tamburini Bassi and Basili the basso Labocetta Barbieri and Bassoni, and subjects of ballet ballet. The new opera was opened the evening was called *Faliero* written by Romani and composed by Balfour. It was unfavourable, a contribute to a great measure attributable to the powerful opposition created against the composer personally. Remembered

The Brahmin.

English Opera House.

On August the 25th was produced at this theatre "*The Pariah*," a grand romantic opera, in three acts, freely translated from the German of Wilhelm Ave Wentzenstern, and adapted to the music of Hermann Mannheim.*

Dramatis Personæ.

Hilda, *the Prince of Ind*	Mr H. Sands.
The Pariah,	Mr H. Pleasants.
Monk, Soldiers, &c.	
Monk Barney, a Hungarian Officer,	Mr Sam.
Tarnay, a Monk Chieftain,	Mr Jones.
Rhyno,	Mr Rosenstein.
Ilmida, Daughter of Tarnay,	Miss Lucas.
Peasants of the Alps.	
Baron Rosenau,	Mr Franklin.
Count Mannheim,	Mr H Pleasants.
Adrian Fisher	Mr Sutton.
Wilhelm, the Baron's Student	Mr J. Shields.
Marie Brown, Maid of the Golden Eagle,	Mrs Mackenzie.
Franz Klein,	Mr C. Pearson.
Stephen Becker,	Mr J. B. [illegible]
Richard Kaye,	Mr Sanders.
Johann Hunter	Mr P. [illegible]
Blanche, Baron Rosenau's Daughter	Miss Burns.
Jane Klein	Miss C. Jones.
Lotta,	Miss E. Carroll.

Peasantry of the Alpine, Pensionnaires, Philharmonic, Hungarians, &c.

The story as we substitute the name with the rule of that name by Dr Faustus and with the drama which grew on his canvas upon it resolved the materials for a French and afterwards for an English melodrama. The hero is a person having a strong propensity for the blood of beautiful young ladies, which he is not used to indulge at all hazards. I saw many other heroes of the English Opera House [illegible] in the course of a dramatic, but the characteristic of his species as distinguished from the rest of the genus seems to consist in being particularly alive to the influence of moonbeams. There has taken out on him the rule to all his numerous appetites all of whom except those two hungry vampire keepers received most of them. Inside we can see to make any report who appears no more after the first act or not at all after the Introduction." The Pariah finding in all his attempts, is delivered over into the hands of his master Hilda †

M. Phasset as the translator of the piece. He took it and ordered in a very superior manner, as far as we were permitted to judge, without having the original to refer to and compare with the English version.

We were present at the first performance of this opera, and for a second to have it a second time before delivering our sentiments on its merits, many parts might on the most very favourable occasion of it in two weekly papers, and a high prerogative on it as a third, for judgments of whose opinion [illegible] differ very widely from our own. We contend not of respect to these writers, to have no opportunity of either correcting the opinion which a first impression had led us to form, or of confirming it by another hearing, which might be more satisfactorily represented than on a first night. Unfortunately, however, the case not as known when Mr Phillips returned from his country engagement and subsequently the illness of a principal actor* had the piece ready for the occasion of the season. It was therefore a necessary that we should say what we think of *The Pariah* judging from one performance and it will be perceived that our opinion is no means coincident with that of the newspapers to whom we have just alluded. The opera seems to us to be a laboured production—the work of a man who understands the mechanism of the art thoroughly but who does not possess a genius for original invention—or at least has not revealed it on the present occasion. There are very few things in it that we could not trace to some model which appears to have occupied his thoughts, and to the Prometheus and Euryanthe he has occasionally made frequent a debtor and only for loans, but frequently for the very notes of Weber. The most glaring debtorship is in melody even where not absolutely meaning, the air is the overture kept by unmeaning bravura of second movement—often of the most unmeaning kind—that is with the greatest difficulty the ear discovers one genius the die of sounds. The overture we shall present a specimen. The harmony is elaborately complicated, and really wants relief. The art of throwing a score of which great composers fall well know the value and how to exercise it is not to be learnt by M Mannheim. In taking every corner of his paper as a position when designs or papers [illegible] are engraved—and does not seem to have left small distinct every part of the diagram cloth not covered by the larger one. He leaves no blank understands not the value of repose such repetitions is condemned to represent how and the longer of the longer is what how has that of the performer.

Much of this is no hope and believe among [illegible] more genuine. That M Mannheim has received a great deal of talent (not genius) in parts of his opera, we most willingly admit. An air sung by Phillips was given to Miss M. Carew and part of a scene allotted to Miss Burns have great beauty. Portions of the overturning chorus are striking enough merely original. The drinking glee is a more pretentious a palpable makeup from three popular songs.

The getting up of this piece is entitled to the warmest praise. Mr Phillips developes more and more talent every time he performs. On his shoulders the success of the opera mainly depended. They were as great as different, and we only wonder how he found strength to go through so laborious a part hungering a part. Miss Burns sang most admirably. It was a great pleasure to hear this very good to the admirable manner in which she performed her part, both as a vocalist and actress. And we must not forget her sister Miss H Carew who made the most of not a very attractive character.

The chorusses were performed with a precision highly praiseworthy. They are nearly endless, and let the audience of the pace [illegible] to the very utmost of their powers. The orchestra has executed the very difficult part it has in an admirable manner. Mr Rosenstein with a few exceptions, the most [illegible] to that employed at the King's Theatre during the last season.

The has been a great prosperous season to the English Opera House the success of which has only been a proportion to the efforts made and the good management shown in every department of the theatre. We see a pity it is that the new and [illegible] of steampots which is erecting the large the evergreen houses, prevents Mr Arnold from having procured to him a house that would enable him to make still greater efforts.

* A notice of the opera appeared in our Private Report some time ago.

† We have copied the brief statement of the plot from the [illegible]

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

PIANO-FORTE.

Auber's Four Airs, the "Barcarolle," "Gouracha," "Tarantella," and the "Market Chorus," from Masaniello, arranged by Sacchini.
Barrowes' Divertimento, with Air Tyrolienne, from Rossini's "Guillaume Tell."
——— Air, No. 1, from Rossini's "Guillaume Tell." Flute ad lib.
Czerny's Fantasia, with Airs by Haydn, Mozart, &c. Op. 174.
Challenger's Seventh Set of Quadrilles à la Stockhausen.
Chatelain's "Blue Bells of Scotland," Op. 81.
——— "Portuguese Air." Op. 79.
——— "Fleuve du Tage." Op. 76.
——— Air "Rouse du Tage."
——— "Sul Margine."
——— "Capriccio," from Zauberflote.
——— March from "Masaniello."
Gems à la Blanc, No. 1, containing Pacini's favorite air "Alfin goder," as sung by Madlle Blanc, arranged by Cianchettini.
Gutheridge's, W., Rondino on a subject from Rossini's "La Donna del Lago."
Herz Bravura Variations on the Romance in "Joseph."
Kalkbrenner's Fantasia, "Charms of Berlin."
Looking Glass, Scotch Air with Variations, by Franks.
Moscheles' "Allegro di Bravura."
Miles's "Hark the bonny Church-Church Bells."
Marriott's, E., Second Band March.
New and improved Edition of Handel's Songs, arranged with an accompaniment for the Piano-forte by Gow.
Rossini's, G., Overture "Guillaume Tell."
Valentine's, T., Sacred Melodies, No. 3.
Weber's last Waltz. Duet.

PIANO-FORTE DUETS.

Hunten's, F., Cavatina from Bellini's Opera of "The Pirates."
——— Polonoise from "Tancredi."

FLUTE AND PIANO-FORTE.

Beethuyzer's New Fantasia, Op. 69.
Dressler's Melodies of various Nations, Six Books, (Book 2 contains the Airs in "Masaniello.")
Hummel's Second Sonata in B flat.
Hunten's "Through the Forest."
Martin's Military Gems. Six Books. (No. 3 contains Weber's last Waltz.)
Tulou's Variations on "La Sylphide au bord du lac."
——— "Haydn's Hymn to the Emperor."
——— "Aurora che Sorgera."

TRIOS—TWO FLUTES AND PIANO-FORTE.

Forde's Auber's Barcarolle in "Masaniello."
——— Rochsi's "I a Soave," in Cenerentola.
——— ——— "Gloria d'Orgoglio," in Semiramide.
——— ——— "Non più Mesta," in Cenerentola.
——— "Sorte secondami," and Gluck's "Che faro."
——— Mercadante's "Ah, non lasciarmi."
Hawes's Rossini's "Questo cuntiguum."

HARP AND PIANO-FORTE.

Overture to "Masaniello," by Bochsa.

HARP.

Bochsa's Petite Bagatelle on a favorite French Air.
——— Petits Rens. Divertimento on favorite French Airs.
——— Gallopade, as danced at the Opera.
Viner's Hallelujah Chorus.

VIOLIN, WITH PIANO-FORTE ACCOMPANIMENT.

Mercadante's Sixth Polonoise, as performed by M. Mori.

FLUTE.

Auber's admired Ballad "Masaniello" Weiss.
Dressler's "Les Bijoux," Eighteen elegant Melodies, as sung by Sontag, Malibran, &c.
——— Rossini's Six Polonoises.
——— Cimarosa's "Il Matrimonio."
——— Modulation Study on the "Blue Bells of Scotland."
——— Eighteen Preludes, and Six Cadences.
Forde's Rossini's Operas, Semiramide and La Donna del Lago.

FLUTE DUETS.

Berbiguier's First Set, dedicated to Colclough.
——— First and Fourth Duets, from Op. 7.
——— Thirty-six Duettinos, Op. 72.
Dressler's Twelve Operatic Overtures from Rossini, Weber, Mozart, &c.
——— Weber's and Beethoven's two last Waltzes.
Dressler's Six Duets, Op. 74. 2 books.
——— Twelve progressive Lessons for the acquirement of Time, with Auld Robin Gray, and three other Scotch melodies.

THREE FLUTES.

Dressler's Six Airs, harmonized for three Flutes.

ENGLISH SONGS.

The Minstrel Maid, by C. Dunck.
Give thee good-morrow, busy Bee, by Taylor.
Maidens, fly and keep your Hearts, by Nelson.
O, cease to persuade me, by Le Jeune, adapted from Paesiello.
There is a Thought by White, adapted from Beethoven.
Away, my gallant Page, away, adapted to the celebrated Galloppade by W. Ball.
When Music awakens, with Harp accompaniment by N. C. Bochsa.
"O love y Moon," reply to "Rise, gentle Moon," by T. Smith.
The Orphan Boy, by Begrez.
The month of October in Rome, by Ditto.
Bagatello, sung by Mad. de Vigo, with Guitar and Piano-forte accompaniment.

ITALIAN SONGS.

"Non porra il sospirar."
"Quelle piume bianche e nere."
"Vagando in mar tranquil."

FRENCH SONGS.

"Chiage mot Brune."

ORGAN.

Nixon's Select Movements from the great Masters.
Rink's School. Selections from Book 2.

Dr Cumsby's new Canzonet, entitled, "How beautiful she look'd!" is in the Press, and will appear early in the present month.

MEMOIR OF JOHN BLOW

in the Various Manner ... and in the several stanzas are the following lines respecting Blow

[illegible]

The reason here assigned is that on his return to England Blow should be sung to by Purcell's more serious strokes, but the fact is that he received for Dr Blow's Ballads published at the chapters ... and a performance of Blow's master song at Ranelagh ... in reign of James II ... and much such a several Harpsichord ... a member of the English ... Blow, the ... and ... of ... Purcell ... The doctor was ... and ... and ... Blow ... The ... replied ... a ... Purcell ... ." And there can be little doubt that the compositions above mentioned were in the manner of the ... style

Of the work itself (the Anthems) little is to be said. In the songs for two, three and four voices the harmony is such as became so great a master; but in expression simplicity, and all the graces and elegancies of the opposite style of vocal composition, it ... short of ...

Dr Blow was to receive on this ... Christmas day in 1684, the words by Mr Dryden, published together with one of Purcell ... on the same occasion, part played in the preceding year. He is ... composer and performer of a Service of Latin ... for the Harpsichord ... Consort, and the Ode on the death of Purcell ... words by Dryden. There are also extant of his compositions several ... printed in the Harmonia Sacra, and a great number of catches in the later editions of The Musical Companion.

The great musician died in 1708, and was buried in the north aisle of Westminster Abbey. On the monument to the memory above mentioned, engraven on a brass, under the following inscription

[illegible]

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* Sir John Hawkins here misrepresents, or is under a mistake in stating that Purcell ... a private ... that ... Blow's ... Purcell ... Ed.

† Hawkins ... Blow's ... and ... with regard to the ... that the ... Ed.

‡ The ... Ed.

He married Elizabeth, only daughter of Edward Braddock, one of the gentlemen, and clerk of the cheque of the Chapel Royal, and master of the children of Westminster Abbey. By her he had four children ... two and three daughters. The former a youth of extraordinary promise, died in his fifteenth year. His eldest daughter married William Edgworth, Esq. and died in 1718. The other daughters remained single.

Dr Blow was a very handsome man in his person and remarkable for a great regularity and decency in his deportment, as well as his studies. Though by some of his contemporaries he seems not to have been esteemed as the disciple of a great master, he was certainly so, for Purcell ... Blow's ... and benevolent temper,* but not so remarkable for his even temper as to be totally free from the imputation of pride. Notwithstanding the encomiastic character he gave of his master Purcell in the Orpheus Britannicus, his publication of that work does no Blow the honour of Dr Tudway and other of his friends, some of whom ascribed it to no better motive than a desire to ... Purcell. Enough however shall ... with the Orpheus Britannicus to ... be understood that on points of merit the difference between the two ... inconsiderable. For the reasons the friends of Dr Blow's memory must wish that his Anthems had never been published. But the ... of these ... to those heavenly compositions ... services and anthems, which added abundant reason to say that among church musicians he has few equals, and scarcely any superior.

Dr Blow was very much looked up to in his day, and his name and works were held in great reverence many years after his death. Sir John Hawkins is not to be perverted ... one of those who thought him ... to merit ... in the highest admiration. But let us hear what a less partial critic says on this subject. Dr Burney's long life ... him to become acquainted with the works of ... composers which were ... great honour, and to compare them with music of a subsequent and more refined age. The following is his opinion of Blow's services and qualities, delivered ... after a more ... of them, and ... by any prejudices or partialities.

"Master of his choral productions," says Dr B. "are deficient in a very bold and grand style; however, he is correct and ... to ... in his attempts at ... harmony and ... I am so sorry to say as he was ... ... Though there are ... of ... and ...

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* The story of Father Baker ... which ... and a little of ... and ... ... Perhaps, however, he might ... ... to be ... an ... way of ... a ... of ... ... who was ... by ... ... Editor.]

† [illegible] Ed.

subjects of fugue, in Blow's works that are admirable, yet I have remarked on one of them that appears to be wholly unaccountable and has been analogues and imitations in the counterpoints.* Indeed there are no successes as to throw a doubt on his learning as well as genius. Whether there are errors of passion, offences of an overdo quote, or of ignorance and affectation, I will not venture to determine; but, to my ears, they have the air of purpose and want of perception.

"It does not appear that Purcell or Croft or Clark has gone, even three years about as modern as this master or created the ear with certain discords which we now consider too modern tolerable.† In an anthem, 'Unto thee will O Lord,' there are so many curious evidences of this, particularly in the last chorus, that I should be inclined to point them out. But they would mark as no more authority or other new points. I be removed on the full extending and descending. Such inward work as more necessary as Jude. Indeed I cannot view an obscurity a merit in music, and I may be permitted to think of the leader in contemporaries, that there are unaccompanied millions of them to be found in his works."

STATE OF MUSIC IN NAPLES

AT A CERTAIN PERIOD

It is a remark of Madame de Staël, that "the Italians are far more remarkable for what they have been, and what they might be, than for what they actually are." This observation is, we fear, too just to have lost its force. Even in our days, no much of ancient vigor has been exhausted by external abuse of contemporary neighboring fundamental truth, one ventures to pursue the rest and to admire the power of bitter expression, both in the effectiveness of all that is abhorrent and overwrought, in every passage that the ears of the musical hearers to meditate who need to change; but we must yet hope to see them dispersed and the harmonies again shed forth in all its charming order.

In speaking of the music of Naples, I am to begin with the Opera, as being the richest and most important part of the theme of our labors. In point of style and, it like the place which our harmonies as regard to a heart's music.

In giving an account of the present state of the Italian Opera here or indeed at any other place, it is impossible not to use something of Rossini, and the only question is what to say that the public does not already know. On that point I shall be mute. The success of Rossini first came to Naples in 1815, and produced for the Theatre San Carlo the *Elisabetta Regina d'Inghilterra*. This opera had no extraordinary success, for which it was only and perhaps more to the admirable performance of Colbran and Davidson, of the tenor David and the male baritone Benucci, all of whom were then in the freshness of their talents, than to the intrinsic merits. Not that it was deficient in merit, but to use the great character amongst us Rossini there was in the original melodies less to be quickly learned and appealed by the composers to his later works that are now lost to the public.

But even at this period Rossini had the same ambitious and thoughtfulness of character observable in his later. In the midst of his greatest success he produced a *farsa*, entitled *La Scuola de' Gelosi*, written in the most contemptible style which had the effect for a time of compromising his reputation. But happily at that critical time he had the character of Count to sustain his progress and being enabled to overthrow the appointments, he set to work in good earnest. In the compositions which have since made the tour of the world as well as the old world, he not only retrieved whatever time he might have lost, but added an unperishable laurel to his crown. All he once grounded there arose before that work. Z opposite alone stood as the adversary. He maintained that the beauties of the piece were merely accidental, while the defects rested upon ground which was not tenable. It is, however, but just to observe that to this opinion he has, in part, been borne out by succeeding votes.

In 1817 he gave his *Armida*, which did not justify the expectations of the public. This opera is evidently more in the style of Gluck, the merit of which work he had probably before his eyes. To some the failure, Rossini made another effort, and produced his great masterpiece the *Mosè*. This opera of his opera was prodigious. never was enthusiasm raised to so high a pitch, and extravagant encomiums on every side on the genius and originality displayed in this work. It was then that appeared the famous "Letter of a Composer" dated from the Lunatic Asylum, in which that great master was made to extol the merits of Rossini to the skies, and to place him in the front rank of those artists whose lives are a blessing to the world and the glory of their age. The great masterpiece of both Pergolesi and the tender and unfortunate Paisiello, are so overlaid by the extravagance of praise as to be hidden by it. Rossini, according to the fond of Mosè, he treat to be the monarch of these dominions. Donizetti and Coccia are even threatening the success of the piece, and we doubt not to place Rossini on the pure throne that we give the glorious crown.

It is scarcely possible to have an impartial opinion upon the merits of this composer. The influence of his music upon the age that has sprung here compared to that of the ancient masters of another contemporary time, and it might perhaps be added that as many respects it has been a most happy one. Others when they have had an universal sway seem to be chosen the concert, the chamber and even to be heard in the drawing-room, but it is adapted to the vast and space of the song and to the ever increasing exigencies of ours. They will say in the words of a celebrated modern poetess (Hannah Moore),

> One man to many gives a empire,
> Fame's universal voice confirms the vote
> One nation speaks

As the result of the quarrel between the partisans of the Classic and the Romantic has proved to demonstration that the true style undergoes a change with every new generation, so we infer that Pergolesi, Jommelli, Cimarosa, Paisiello, Zingarelli, &c. have been obliged to give place to their more elevated rival. When, even in Germany, we see the preference given to the lofty Rossini over the great Mozart and as the very organist Beethoven gradually behind the sound compositions of Beethoven gradually giving place to the striking productions of Weber,

* Here there is a [illegible] and [illegible]
In the [illegible] and [illegible]
Here [illegible]

[illegible] and on the [illegible] of the opposite [illegible] but equally [illegible]

* No. 6 has three four-quarter pages and a minuet of three crotchets.
† The most long note in any the Purcell is the eleventh note, the [illegible] a note of a most offensive and disagreeable kind, as [illegible]

Canary, &c., may as well say in the words of the same gentleman.

[illegible]

Let us not however in our too great admiration of the merits of the past, forget the progress we have made in spite of all the impediments that lay in the way. In the work of Burney, [illegible] we find many remarks on the state of music in Naples, but [illegible] Leaving out [illegible] the Conservatorios, a thing [illegible] very thing but the best [illegible] the progress of the present age [illegible] the [illegible] of there are not a single one [illegible] Naples which the art has made under Durante and [illegible] of which [illegible] Durante and Leo [illegible] the [illegible] and [illegible] a [illegible] that the [illegible] [illegible] [illegible]

and has but a few short good instrumental ones that performed and even these but little unless we dote on Haydn, Mozart and Beethoven. It is remarkable to think that the names of these celebrated men should be obliged to give place to the name of modern performers which have absolutely no sound object, nay of positive evil.

In the season of the Pergolese Between Spanish which take place once a week, I heard besides the best pieces of the operas some of organ music, symphonies of Beethoven and Mozart for the piano with accompaniments which were well performed, but such was the rage for concertos that a flute concerto was best received the day of a violoncello song etc.

The musicians of the orchestra (Camera de Reale) who play every month during the winter season the overture and entr'actes of the new theatre are engaged here. Among the best pieces performed I was of opinion a symphony in the manner of which was taken from a quintet of Haydn's a symphony of Beethoven's in the manner of Haydn's very well executed. Among short and lively pieces I heard one delightful Andante from which was taken from the Symphonie Concertante and Concerto for two violins by Viotti. But as little as the Italians relish or are of the best instruments and symphonies composed in their own country as little do the genius. But the symphonies I mentioned, the Symphonie Concertante of the two violins began to excite general attention on the Italians, and which was to succeed a delightful piece of instrumental music was to put everything would interest the attention and which he was heard, and applaud the instrument with which he was executed.

Among the most agreeable concerts I attended was at which I was present some days ago at Signor Antonio Pignatelli his singing. Most of the Signora Lucrezia Bianchi the whole performance consisted in the first of Signor Quattro Cantatrice, Compositore, whose skill as a performer on the piano and whose the most distinguished composers of the metropolis of the kingdom. Also in the concerto of Signor Pasquale professor of the Royal College of Music and Signor the excellent performance of Sarzano and Tenorino. I heard an additional Signor Antonio of Signorelli, which were composed by the performer himself. The first is a fine piece, and is an accompaniment for instrument, piano and flute. Part of the composition consists of a recitative in which Signor Antonio is the principal singer. The words of the composer the last is one of the finest of Signorelli's which I have ever heard. The style of the composition is a mixture of the grand and pathetic, which is the true style of an Italian singer, who has all the requisites of voice, action and taste and keep a diligent study to the best advantage. But the defects to speak the truth of a singer are not few and of being confounded and that mode of expression which more the mind than to the heart.

Among the singers Signor Puzzuto like the first rank and the remarks just made are applicable to Signor Puzzuto's daughter. The natural flexibility of her voice, which is of extensive compass and of the best quality, is cultivated with great skill and taste. Her style of singing is chaste and correct, and her execution is brilliant. Her voice is peculiarly adapted to the Italian music, and she is a great favourite with the people. The concerto performed by this young lady was very well composed by Signor Antonio Bellini, who is known as one of the most eminent professors of the day.

ON THE TRUMPET

To the Editor of the Harmonicon

Sir,

I suppose you are speaking there are few very few persons (perhaps I ought to say few composers) who understand the genius of the trumpet, and know what to do with it when they do. There is a certain [illegible] and as he uses it, he makes it speak the language of the composer. The trumpet is a good performer in the concerto [illegible] he is the chief [illegible] and when he appears it, [illegible] he [illegible] he pleased, [illegible] [illegible] [illegible]

as a note or more, without any other guide than the position of the lips. Before with the exception of Harper we seldom or ever hear a trumpet a bench but those who are out of tune would be much less dangerous were they so are of the same performer's ear as others to be so practising as remember to hear at the same time as the key. Then, in my opinion, more be much rewarded, by sounding the first notes which are all we with the trumpet in a, than a change to a shorter depth of work, and sound the diminished notes (c) and the tone of the instrument which can always be made pretty true of both tone and pitch, than a change to a minor.

Professors on the trumpet will readily understand me. I have no other object in view than to lessen their labour and give those whom they are anxious to please and gratify an idea of the difficulties which they have to combat.

Should you feel disposed to insert this in the *Harmonicon*, I will, with your permission, on some future occasion, make a few observations on the clarionet, oboe and bassoon.

I remain, Sir, yours respectfully,

Sept. 4, 1828. J. F.

ON THE POWER OF ASSOCIATION IN WORKS OF ART BY M. QUATREMERE DE QUINCY

(Concluded from our last.)

I am now reminded, that four works possess the property of setting the imagination at work. This property is so perceptible that some metaphysicians have given the height of painting that beauty does not exist in the work itself, but that the work is only considered as a means, of awakening in us its image. The beauty has a impressed on our hearts, not does not communicate the impression of it to us, but only develops it, and the merit of perfect works consists solely in producing in us that indefinite representation which is beyond the power of ourselves even to effect. But here a more subtle which like many others of the same kind subsists until by a transposition of ideas, it can be a question.

It must however be allowed, that the terms are frequently employed in which in works of art divide part of us from certain impressions, reminds delicacies from indefinable qualities, and what is sensibly real from what is to the imagination only, or between us through an agency.

Without proceeding to explain these effects, which are of equal the same nature as the mysterious connexion of the mind with the senses, it is sufficient to acknowledge them as facts, and the theory of art will have no more foundation. We recognise so much in the effects which fine things produce on our feelings that the artist under stands his resources more thoroughly when proceeding the complete success of his talents on our consciences and participation in our interest and may in placing his works and their effects in unison with ourselves, than when in foreign to us or without with them. In this lies the power of art.

The artist I object cannot operate movement in his works that which and unformed correspondences of sensations which always are made on the sentiments he may be desirous of producing. Many of these observations, true, are addressed not to how alone to those who are able to assist him in overthrowing all the effects of which I am speaking, or at least to avoid destroying that harmony where it does exist.

If there be an art which ought especially to command itself with every cause that can influence the means of the employment proper to place our feelings in correspondence with it, and compel the mind to cease to pay to the means employed to unite and reproduce it, it is doubtless that art, whose abstract form is to be understood only by thought and whose organ and essential medium rests upon entirely on any thing perceptible. I mean Music.

The wonderful effects of this art among the ancients have frequently been doubted, and the reports of writers on the subject have been treated as mere exaggerations. This appears to me very wrong, because it is certain that the pleasure derived from music is precisely the pleasure of sensibility. Now the most that can be supposed here is, not that these effects were ever produced, but only that they were not caused by the means at present capable of producing them, a circumstance beyond our power to settle, since it is place us elsewhere the beyond our reach; for it would be nothing less than comparing the value of a style of music of which we have nothing with the degree of sensibility of a people no longer in existence. No other means, therefore, remain for appreciating the comparative merit of the art among the Greeks and the moderns, than the respective analogy which we can form, and in every country the arts have borne one to another, a kind of proof not at all sure, but in every instance decisive.

I do not mean here to draw any comparison between the means of the ancients and that of the moderns, or to point out how the one must have gained in many respects, where the other must have been wanting. Perhaps that would be but idle towards deciding the question of the effects I am speaking of. But it is certain, that what ancient or modern music does not depend upon science, theory or mechanical means. With much fewer and less perfect instruments, and not nearly such known combinations, the ancients were enabled to obtain the principal end of art: that of producing powerful impressions of pleasure, the passions, of affecting and pleasing. The single art of singing and of subject accompaniment, with which a moment he should have possessed more influence with them to produce the most powerful effects.

But it appears to me that the effect of these means depended, to a great degree on a peculiar talent, as their acts, was so predominant among them, as it is quite unnecessary to enter and expatiate on the art I am speaking of. I mean character, a thing apparently very easy, but which in our art part of entertainment as is supposed, because the principle exists, to a considerable degree, in singers which the poet can neither control nor supply. This character we conceive as be a new and peculiar which certain given ideas have to produce fixed combinations, as that each person of song even independently of a greater or less power of execution, possessed not unfrequently the kind of subject appropriate to it. We have a feeble knowledge of this manner in certain sacred airs ordained not and almost without any knowledge of composition, some of these produce an effect which the greatest masters, by the most sensible combinations, frequently strive to produce in vain.*

* Whatever the notion here alludes to several of the chants and hymns given at the service of the Roman Catholic church which are of the most transporting kind and impossible to be heard unmoved. The most particularly those sung on Good Friday at the Sistine, and the pleasure and higher worship which at the commencement of the

The absence of the perfect accord of voices of not with their external aspect, with sound communication and with the accompaniment of all the subordinate relations connected with these effects must cause the singers imperfect. It is to be feared that from this circumstance, they derive their power of making a full and perfect impression.

GLOUCESTER MUSIC MEETING.

The 105th Meeting of the three choirs of Gloucester, Worcester and Hereford for the benefit of the widows and orphans of clergymen of the three dioceses was held in Gloucester on Tuesday Wednesday and Thursday the 23d 24th and 25th of September. Towards the Bishop of Gloucester Lord M. was present the Rt. Hon. Frederick Tomkinson Henry Edmund Wynne Esq. Thomas G. Dudley Lennard Esq. and Thomas Knightley Esq. The principal vocal performers were Madame Mainvielle-Fodor Mrs. Knyvett and Miss Paton Mr. Knyvett Mr. Vaughan Mr. Bellamy Signor De Begnis and Mr. Phillips. Principal instrumental performers Mr. F. Cramer leader Mr. Hawes Mr. Mountain of Oxford principal violins Mr. Lindley violoncello Signor Dragonetti double bass Messrs. Ling and Mr. Knyvett clarionets Mr. Willman and Mr. Ingram flutes Mr. Nicholson Hautboy Mr. Mackintosh and Mr. Dubois horns Mr. Platt and Mr. Hay trumpets Mr. Harper and Mr. Lindley trombones Mr. Warren double drums Mr. Clagg pianoforte Dr. Clarke Whitfeld organist of Hereford cathedral organ Mr. Cooper Clarke organist of Worcester cathedral Conductor Mr. Knyvett organist of Gloucester cathedral.

On Tuesday morning September 23d at the cathedral a sermon was preached by the Bishop of Gloucester In the course of the service were performed anthems by Luther and by Dr. Aylward "Blessed is the man that" "Hear O heaven" and "Behold how good" (Dr. Boyce) and anthem. The King shall rejoice" composed for the coronation of His Majesty King George the Fourth by Mr. Knyvett.

In the overture to Luther your Correspondent whose ear grows obtuse Mr. Ling but we are not right upon his ear again. The Hymn to Fame which immediately was frequently performed in the Messiah was heard as one of the overtures Handel's were more at these festivals meetings and a more original composition or effective composition for the band does not exist. It was very well performed throughout. Dr. Boyce's anthem "Blessed is he" is not a very favorable specimen of his talent as an ecclesiastical composer full of beauties. The movement "O for wings" has more than a trifling song by Mr. Vaughan with much fine singing and the air that follows. I regard the whole chorus as very fine and finely executed and both masterpieces. The duet "How shall the young secure their hearts" by Mrs. Knyvett and Mr. Vaughan was sung in the manner of perfect ease and intelligence of sense that seems to attach to the performance of Mr. Vaughan and Mr. Phillips. And here we should not have other reason to the several performances of these two, what more can be more pleasantly uttered a part of the hands but the hands of students and amateurs? And, especially, in such times as any morning that a person be honored to meet a poor without music!

It is very much that we are presented with new worship at the concerts every evening but Mr. Knyvett's performance.

The long shall rejoice has been an ordinary production that is also unusual to encounter now in the public in general. We should congratulate Mr. Knyvett by telling him that there are not a half of more pieces like as a here and there is one in every of opening chorus is young, the one solo is not in a commonplace manner much more. The second movement part from recitative and a recitative pathetic [illegible] chorus at length, at the close close in the first concerted portion.

It is not perhaps generally known that the several pieces of music for the coronations (with the exception of Mr. Knyvett's anthem which upon the present occasion was [illegible] Handel's Zadok the Priest) have originally not been more than contributed the first morning's part music at these meetings.

This new anthem was not a new one what more was wanted for the regular morning and evening performances, we insert the following abridged programmes —

[illegible] on THURSDAY EVENING at the CHOIR Gala.

Part I.

[illegible]

Part II.

[illegible]

On SATURDAY MORNING at the CATHEDRAL.

Part I.

[illegible]

Part II.

[illegible]

Chorus, "Lovepower" . . . . . *Weber.*
Air, Madame Malderan, "Gratias agimus tibi, Chorus and Orchestra, Mr Williams . . . . . *Guglielmo.*
Duet, Mrs A. Mr Phillips, "The curse of Death" (Philistines) . . . . . *Sir J. Stevenson.*
Recit. Mr Vaughan, "Be not afraid my Father" (*Judas Maccabæus*) . . . . . *Handel*
Trio and Chorus, "Deliverer of Israel" (*Judas Maccabæus*) . . . . . *Handel*
Air Miss Paton, "Il pianto bland" (*Semiramide*) *Rossini.*
Grand Chorus, "Come unto us quickly" . . . . . *Mozart.*

Act II

Luther's Hymn Mr Vaughan, accompanied on the Organ by Mr J. Clarke.
Air, Mrs Bennett, "O magnify the Lord" (*Anthem*) *Handel.*
Grand Song, Mr Phillips, "The last Man" . . . . . *W. Calcott*
Recit and Air Madame Malderan, "Ah parlate" (*Semiramide*) . . . . . *Rossini.*
Grand Chorus "Glory to God" . . . . . *Beethoven.*
Air, Mr Bennett, "O my God" . . . . . *Clementi.*
Quartette Mrs Bennett, Messrs Bennett Vaughan and Leslie "Domine, Jesu Christe" . . . . . *Winter*
Recit Mr Vaughan "For the lost of Pharaoh" (*Israel in Egypt*) . . . . . *Handel.*
Duet Miss Paton, "Sing ye to the Lord" (*Israel in Egypt*) . . . . . *Handel.*
Double Chorus, "The Lord shall reign" (*Israel in Egypt*) *Handel*

CONCERT on WEDNESDAY EVENING, at the SHIRE-HALL.

Act I.

Sinfonia, *Le Reine de France*) *Haydn*
Glee, "Ye spotted snakes" Mr Clarke & Mr Bennett. *Stevens.*
Recit, Miss Paton, "Fortune's Frowns" (*Maid of Judah*) *Bishop.*
Aria Rondo, Signor De Begnis, "Un di l'augurel," arranged by . . . . . *Cimarosa*
Song, Mrs Bennett, "Mad Bess" . . . . . *Purcell*
Aria Fantasia, Flute Mr Nicholson . . . . . *Nicholson.*
Grand Madame Malderan, "Di tanti palpiti" (*Il Tancredi*) *Rossini.*
Duet, Miss Paton and Mr Phillips "Che ardor!" *Rossini.*
Finale, "Oh guardate" (*Il Turco in Italia*) *Rossini.*

Act II

Overture, *Il Barbiere* . . . . . *Rossini.*
Duet, Madame Malderan and Signor de Begnis, "Non temere non far rapetto" . . . . . *Mercadante*
Ballad, Mr Phillips, "Oh! the jolly night" (*Irish Melody*) . . . . . *Linley.*
Concerto Violoncello, Mr Lindley . . . . . *Lindley.*
Recitd, Miss Paton, "The Banks of Allan Water"
Aria Signor de Begnis, "La Separata," accompanied expressly by . . . . . *Castelli.*
Glee, "The Bridge" . . . . . *Knyvett.*
Song, Madame Malderan, "Young Jessy Gray" *Nield.*
Overture Figaro . . . . . *Mozart*

On THURSDAY MORNING, at the CATHEDRAL, THE MESSIAH

CONCERT on THURSDAY EVENING, at the SHIRE-HALL.

Act I

Grand Overture, Euryanthe . . . . . *Weber*
Duet, Mr Phillips and Signor De Begnis, "D'un bella non di speranza" (*Il Turco in Italia*) . . . . . *Rossini.*
Recitative "Fond and fair" Air "Sweet Bird," Mrs. Knyvett, accompanied on the Violin by Mr Cramer *Handel*
Song Mr Vaughan "Farewell my heart" *Knyvett.*
Aria Madame Malderan "Hark, hark, accompanied on the Violoncello by Mr Lindley *Mozart.*
Quartett "Ye that doom your waters" . . . . . *Winter*
Aria Rondo, Signor De Begnis, "Amor mi persecita" . . . . . *Rossini.*
Song Miss Paton, "There he went of beauty's daughters" *Knyvett.*
Finale, "Buona sera" . . . . . *Rossini.*

Act II.

Overture Oberon . . . . . *Weber*
Duet Madame Malderan and Mr Phillips, "Crudel perche" *Mozart*
New Rondo, Signor De Begnis "Je suis le petit Tambour" *De Begnis.*
Ballad, Miss Paton, "Auld Robin Gray."
Pastoral Horn, Mr Platt
Song Mr Phillips, "Honor thee, Nymph" (*L'Allegro*) *Handel.*
Chorus, "Honor thee, Nymph" . . . . . *Handel.*
Duet, Mrs Bennett and Signor De Begnis, "Giovanetta che fate" . . . . . *Mozart.*
Song, Madame Malderan, "Chantez les oiseaux" . . . *Bishop.*
Finale, "God save the King," by all the principal Singers.

We should have been better pleased with Madame Malderan's "Gratias agimus," if her great predecessor were not so fresh in our recollection. But in this scene Madame Pasta was an unapproachable model, both in conception and execution that it will always be ranked amongst the most high finished of her performances: except her, however, we know no one who can sing it so well. "Gratias Agimus" is become quite *conversazione*, let who may sing it, and we have no wish to hear it again, particularly without Mr Williams's clarionet. "Rejoice greatly" we never heard so well performed as by Mrs. Salmon. Miss Paton's scena from Der Freischutz has lost nothing of its original freshness and former excellence, notwithstanding its frequent repetition. We are sorry, for her own sake, to perceive that she has not attended to our friendly hint respecting "From mighty kings." Where will this lady indulge us with something new? I pass hastily over the programme, we had almost fancied we were to have some novelty under the title of "Fortune's Frowns," but I proved to be an old friend with a new face, and we heard, with long tail words, the air "Alma invitta," from Romani's Sigismondo. But *à propos* of novelty. Signor de Begnis is the boldest of all bold pretenders to this. Let the reader refer to the bill of fare, and he there will see, "New rondo, Signor De Begnis. *Jai de Targent*." "*Nay?* Why he has sung it every where for years past. New! There is something so exceedingly ridiculous, not to say impertinent in this, that we know not whether to laugh or frown. The Signor himself must do the former, at our expense, for we are excellent dupes. He was however, as successful as usual in the effects by repeated encores, "I won't," and the quartetto, "Oh, guardate." During the performance of "Angel of life," which was, as usual, excellently sung by Mr Phillips, and so well accompanied by Mr Mackintosh we could not but notice the exultation of delight which were visibly depicted in the countenance of a reverend elderly gentleman, who appeared to pay particular attention to the obligato accompaniment, and who, we strongly suspect, a days gone by played a title (a psalm tune perhaps) on the bassoon. From pleasing recollections and a happy association of ideas, he appeared to be in the full enjoyment of intellectual pleasure. We most unfeignedly rejoice to find that glees have not yet totally sunk into oblivion. This species of composition is peculiarly our own, and when judiciously selected and well performed, never fails to greatly unaffected, unsophisticated ears. Here, too, the useful and unpretending Mrs. Knyvett, with Mr Vaughan and Mr. Knyvett, are always heard to vast advantage. Our space will only allow us to offer a few brief remarks on the instrumental music. During the performance of Mozart's fine symphony in E flat, in which both the clarionets are strictly obligati, we looked and listened for Williams and Powell, but in vain. In the name of common sense, why were they not engaged? In every other respect, it was well performed. Haydn's *La Reine de France* may well be classed amongst those fascinating compositions, which to hear is at once to admire. It never fails to give pleasure, not only to the audience but to the performers also; and were it not that the last symphony we hear of Haydn we always like the best, we should be almost tempted to regret that this is not more frequently performed. As to Weber's characteristic overture to Oberon, a composition so

full of fancy, of musical painting, as rich in original ideas as the work is novel in design, and as it is artistically understood, even by an entire and educated London orchestra, to produce the effects the author intended; and therefore think a more opportune time cannot be selected for the introduction of the work to the public. But much judgment is required in selecting instrumental pieces best adapted to the power and capacity of an orchestra, that some persons possess or others can compass.

There is something in the air of an unperformable character and spirited in the commencement of the overture to Euryanthe that it rather over strong before it, but this striking and enhancing the interest of every description of hearer. It rouses into the energy and skill both every element of the performer who participates in the orchestra to strength but to the great author. Making allowance for the limited means of the band, it was very well and effectively performed.

The oratorio was lastly rendered each morning. The first morning the choirs were, as usual, open to the public previously. The first evening concert was but thinly attended, the second a bumper, the third larger than the first, but not so good as the second. We believe, however, that the meeting is considered to have remunerated materially, of that class for whose benefit the charities, owing to the contributions paid by some of the principal singers, do not heavily expect the expenditure. It is remembered that the donations of subscribers made each day on leaving the church, are given entire to the charity, no part being applied towards the expenses, the deficiency, if there be any, is made up by the stewards.

BIRMINGHAM MUSICAL FESTIVAL.

The Triennial Musical Festival at Birmingham, for the benefit of the General Hospital, took place on Tuesday, Wednesday, Thursday, and Friday, the 6th, 7th, 8th, and 9th of October.

Patron—the King.
President—the Lord of Bradford.

The principal Vocal Performers were—Miss Paton, Madame Malibran Garcia, Mrs W. Knyvett, Miss Fanny Ayton, and Madame Caradori; Mr Braham, Mr Vaughan, Mr Wm. Knyvett, Mr Phillips, and Mr Phillips. Signor Curioni, Signor Crivelli, and Signor De Begnis.

Principal Violin—M. De Beriot, leader, Mr Cramer, principal Viola, M. Lindley, violoncello, Mr Dragonetti, double bass.

The Band and Chorus Master, Mr Knyvett (leader of the morning performances), Mr Attwood (leader of the evening performances), Mr Hawes (principal tenor), Mr Harrison (principal treble), Signor Puzzi, Messrs Tinney, Lindley, Anderson, Cooke, Platt, Thomas, Griesbach, Dando, Mountain, Card, Hill, Blagrove, Watkins, Mr Lucas, Mr Nicholson, Mr Parkes, Mr Hawes, Mr Attwood, Mr Knyvett, Mr Harrison, Mr Phillips, Mr Vaughan, Mr Wm. Knyvett, Mr Bellamy, Mr Hobbs, Mr Bartleman, Mr Vaux, Mr Terrail, Mr Lindley, Mr Lucas, Mr Cooke, Mr Griesbach, Mr Dando, Mr Mountain, Mr Card, Mr Hill, Mr Blagrove, Mr Watkins, Mr Platt, Mr Thomas, Mr Tinney

Act II.

Concerto Violin, Monsieur de Beriot.
Overture Song, Mr Phillips, "Prevenda rubidi mei terror" - - - - Pen Weinhold.
Glee, "Cold is Cadwallon's corpse" - Horsley.
Scena, Miss Paton, (Prospherbe) - Weber
The Third Act of Romeo e Giulietta, performed by Madame Malibran Garcia and Miss F Ayton, in character, and Chorus - - - Zingarelli.

On WEDNESDAY MORNING, OCTOBER 7, at ST PHILIP's CHURCH.

Part I.

Coronation Anthem. "The King shall rejoice, the strength glad shall he be" - - - Handel
Song, Mr Phillips, "The last Man" - J W Calcott.
Chorus, Mrs Knyvett, Mr Vaughan and Mr Bellamy. "Praise to Him," (the first time of its performance) Neukomm.
Song, Miss F Ayton Piano Organ - Handel.
Madame Double Chorus "Out in my hope and strength" Solo parts by Mrs Knyvett, Mr Knyvett, Mr Vaughan, and Mr Bellamy - - - - Handel.
The Triumph of Lebrun, a Sacred Drama the Music by Winter.) The third time of its performance.

Part II

Cantata Sacra.

Composed expressly for this Festival (to Isaiah, Chap. xii.) by Zingarelli. With Selections from the Works of Handel, Jomelli, Haydn, and Graun.

On WEDNESDAY EVENING, at the THEATRE.

Act I.

Symphony (in C) - - - - Beethoven.
New Ballad Mr Vaughan - - - - Knyvett.
Glee, Mrs Knyvett, Messrs Vaughan, Knyvett, Bellamy, and Phillips, "I conjure me swift" Calcott
Song, Miss Ayton, "O rude pass'd days" - Paisiello.
Song, Mr Phillips, "Oft in the stilly night" Irish Melodies.
Concertante, Violin and Violoncello, Messrs. Weichsel and Lindley - - - - Lindley.
Song, Mrs Knyvett, "Mad Tom" Purcell.
Duet, Miss Paton and Mr Braham, "When thy heart beats the sigh" Braham.
Recit. Madame Malibran Garcia, "Ecco il punto e Vitelia" - - - Mozart.
Aria, Titus, "Non piu di fiori" (accompanied by Mr Willman on the Corno di Bassetto) ———
Quartetto, Madame Malibran Garcia, Miss Fanny Ayton, Signor Costa, Mr Phillips, "Cielo, mia labbra tremita" - - - - Handel.

Act II.

Overture Oberon) - - - - Weber.
Song, Miss Paton, "O no we never mention her," (accompanied by herself on the Harp.)
Duet, Madem-oiselle Blasis and Madame Malibran Garcia, "Ebben a te ferisci" Scotenuisky) - Rossini.
Song, Mr Braham, Arne, Violoncello Obligato, Mr Lindley - Dr. Pepusch.
Pastoral Violin, M De Beriot
Song, Signor Costa, "Come mai" - - - Paesiel.
Glee, Mrs Knyvett, Messrs. Knyvett, Vaughan, and Bellamy The Mahon Dance - - Knyvett.
Spanish Song, Madame Malibran Garcia, "Bajilico nuevo" arranged from Garcia.
Finale Instrumental - - - - Mozart

On THURSDAY MORNING, OCTOBER 8, at ST PHILIP's CHURCH,

The Messiah, with Mozart's Accompaniments.

On THURSDAY EVENING, at the Theatre.

Act I.

Scena, Il Turco in Italia, "Per pieta," Mademoiselle Blasis and Signor La Degnis, in character - Rossini.
Scena, Mr Braham (Oberon) - - Weber.
Concerto Violoncello, Mr Lindley - Lindley.
Song, Miss Paton, "The Soldier tired" - Arne.
Scena (La Donna del Lago "Nel gia spera," Miss Fanny Ayton and Signor Costa, in character - Rossini.

Act II.

Scena (Otello) - - - - - Rossini.
Air, Mademoiselle Blasis, "Che smania sento the offenso," and Chorus.
Scena (Il Fanatico) Signor de Begnis, in character - Zanchini.
Concerto Flute, Mr Nicholson
The Third Act of Romeo e Giulietta - - Zingarelli.

On FRIDAY MORNING OCTOBER 9, at ST PHILIP's CHURCH.

Part I.

Jubilee Anthem.

The Music by Cherubini, from the celebrated Service performed on the Coronation of Charles X King of France, arranged expressly for this Meeting.

Part II

Joseph, a Sacred Drama, the Music by Mehul. Arranged for this Meeting
With Miscellaneous Selections.

On FRIDAY EVENING, at the THEATRE.

Act I

Symphony (in D) - - - Beethoven.
Song, Mrs Knyvett, "Did we not forget thy smile" Knyvett.
Glee, Mrs Knyvett, Messrs. Knyvett, Vaughan, Phillips, and Bellamy. "O watch me swift,"
Song, Madame Malibran Garcia, "I am very poor lo" Rossini.
Concerto Pianoforte, Mrs Anderson, with Orchestral Accompaniments - Hummel & Horn.
Song, Mr Braham, Battle of the Angels - Bishop.
Ballad, Miss Ayton, "Tell me my heart" - ———
Grand Finale, Madame Malibran Garcia, Mrs. Knyvett Miss Ayton Messrs. Braham, Bellamy, and Phillips, "Land! the saints" (Tancredi) - Rossini.

Act II.

Overture Euryanthe) - - Weber.
Song Miss Paton, "La, here the gentle lark," Flute Obligato, Mr. Nicholson - - - Bishop.
Air Maria, with additional Accompaniments by Mr Greatorex Solo parts by Mrs Knyvett and Mr Vaughan, "Hark, what mingles in the strain" Dr Clarke.
Aria, Signor Costa, "Nel furor delle tempeste" - Bellini.
Duet, Miss Ayton and Signor Costa, "Un sguardo non mi rhe, Cenerentola - - Rossini.
Concerto Violin, M de Beriot,
Song, Mr Phillips, "Mosta thee, nymph," and Chorus (L Allegro) - - Handel.
Principal Airs, Madame Malibran Garcia.
Finale, God save the King

Of the new compositions, first, a *Miserere*, performed at the funeral of Beethoven, was not judiciously introduced or well assorted with the smooth and quiet harmony of Purcell, Green, Boyce, and Croke, by which it was on all sides surrounded. Neither is there any thing in the composition itself particularly striking those great effects which might naturally have been expected from the mighty Beethoven are wanting But it should be known that it was brought forward in its present state, and adapted for eight vocalists by the "Kapelmeister of the Emperor of Germany," as the bills express it. We presume the Emperor of Austria was meant.

Of the announced canon by Neukomm, we are not ashamed to confess that, although we listened very attentively, we could not make it out, or, in other words, we could not trace the canon. Had we seen the score, the eye, perhaps, might have been convinced, though the ear was not, and thus our infidelity have been removed It is, notwithstanding, a clever and ingenious composition, and proves the author to be a man of talent But many productions are dignified with the name of canon, which, strictly speaking are not entitled to it, and, after all, we are of opinion that more importance is attached to this species of composition than it deserves, except merely as a study.

Of Mr Hawley's pastoral and double chorus, we gladly speak in terms of high commendation, although the second movement as I cannot but duly brings to remembrance the downside or earthquake in Handel's Passion of our Saviour. The last movement would be hailed as the best quartet in it. The whole however is very creditable to our countryman and we hope we shall not again hear this production upon but rather compositions of a more kind from his pen

The Creation having completed the first evening by Encouragement is one of the most interesting things we have ever discovered to keep a heap of confusion piece to talk from the first to the last note. After something in a few but an hour to conclude for a first time since. Then we went in, and there it was read. Poor Encouragement. How much it is to be regretted that some kind and judicious friend did not at the end of the first page of his manuscript request for his satisfaction the words which Handel allowed to the Engineer of his Will, but not quartet

All we sought after — gone,
Lost and undone

The chorus for the Jubilee Anthem was judiciously selected from the orchestral service composed by Charles Wesley, and performed at the Commemoration of Handel's Birthday. In the ordinary we found something to admire and much pleasure. The rich texture of the composer's imagination was here spread, and the hearer as the ear by a pure stream of organic melody, sustained by rich and masterly harmony, together showing the mind of genius and of learning. The hearts will not allow of our praising the several movements, but we must point out the fine chorus "Spare us Lord," which notwithstanding that the words were much unsuited for the subject of Handel's symphony No 7 is indeed a very masterpiece. The chorus "When the armies of nations" is also a very beautiful and masterly composition. The Committee of management exhibited great judgment in bringing this fine production before the British public

Having spoken of the chief and compositions we might now say a word or two of the new singer Signor Crivelli. The lady kept us quite in the dark respecting this gentleman. It was not even announced on the first appearance in what part he was engaged or whether he were ever here before or not during between. But this silence was well judged for a certain did not know us to expect much. His voice proves to be a tenor and very well for Signora as singer and we have been informed by many that Signor personated by Knight with other would have acted much more to nature had he kept both his natural song and particular singer but he is by will of his Neapolitan friends. In a singer he is to be his endeavours and he does not escape notice but in a small difference to the particular address, which is absolutely necessary. In the chorus which we sing the air "Not Handel alone composed" and accompanying himself he had a solemn escape. The company present encouragement and were beginning to manifest themselves in the galleries and had to recommend but a few moments longer as the stage he would have witnessed a storm occasioned in which the musings of his own Countrymen would have received but a contrast

We hope that Miss Fanny Knight will accept again at Oratorio. Please oblige. If Handel had heard her he would have thrown his wig at her. A words of praise must the more had expected to Madame Malibran. Her "Holy" deserved as it may true of the composer and an admiring audience which she so unanimously thought to a at Chester left us nothing to wish; and we doubt if it has ever been better sung since the days of Mara

Of Miss Paton, Mrs W Bennett, and Messrs Braham Vaughan and Phillips we have had occasion so frequently to speak that we can only say we have nothing to add to our distant from our former commendations. They all supported the new era well. But the most perfect performance during the festival was Mozart's air "Non più di fiori" which was not only admirably well sung by Madame Malibran but as delicately accompanied by Watson and the orchestra altogether. We never heard a more the chief performance

The Choral Band for which Birmingham has long been celebrated was again excellent every one of them appeared more sure of his own strength and power and relied on the powers more and all with a spirit and firmness, peculiar and altogether an effect that has rarely been equalled. We sometimes heard a coloured accompaniment and a leading assistant on the performance was that Handel's Chorus from / about Saturn to Lord, were, to most choice and much grand from London to Birmingham to hear. The night entertainment produced an effect perfectly suitable to the magnificent production

Of M De Beriot we will say two words, and then have done. We were among the first, and will continue to the last of his admirers. His song is delicious but not complete perfect. But we do demand a little nothing from him but his own theme and variations and part of a concerto by Viotti. We say part because we presume it is really established and we suspect not M De Beriot was the first instrument which accompaniments to be here part of the concerto was omitted. We are perfectly glad both to see and hear the performance and / the more pleasing as again and encore we hope he will get up something fresh of his own. Of this he is at least capable and the musical public have a right to demand it of him. But we could hear that the true grand concerto, with which Viotti so often delighted his audiences it was never to our good fortune to hear again

The festival was very successful. In a Birmingham paper just before us the total receipts are stated to amount to 9 thousand 1s 11d. The expenses at rather more than half

Among the donations a sum appears set to which the noble gift of 200l by the Baker Pool

STATE OF MUSIC IN LONDON BY M PETIS
SOVEREIGN LETTER.

My dear Sir, London, June 24, 1833.

The existence of the Italian Opera as the principal source of pleasure in our metropolis is very an evidence to the progress of character which among the numbers for the more of persons who have not visited such other shores — Rossini, have encountered their art as a store of richly noble advancement in respect to some essential beauties which have been not yet by the entire use of other nations. The accompanying subjoined of the / Orchestra Italian of melody-pieces has never failed much to the perfection of Germans and French harmony shown. Italians to give pure have long been the masters of the organs of our composers and, though as general taste may there are never given they pull out the modern on which others from themselves. These models, whether as regards singing or composition,

[illegible] among the best singers of the English theatre. Of the latter I have often seen Dickens and he is also the only one who knows the character. [illegible]

[illegible]

[illegible]

[

of the drama, obliges such managers to engage them at their respective enterprises, and thus renders unavoidably necessary a change so large than many and hearing are tempted out of the question, except on the occasions of operatic and concert

(c) M Petro is about as correct in regard to the Haymarket's age as on many other points. Considering the nature of his engagement here he is not very particular. But surely both Miss Paton and Mr Braham have as much right to expect remuneration as some country gentleman or Drury Lane or Marylebone Gardens had to demand nightly at the King's Theatre

(d) He does not appear to be well prepared to speak on this subject, but we ought to understand that the account is garbled. Something of the kind may be correct here as usual but the mode of conduct in these matters generally from some particular fact cannot be manifest to every unprejudiced reader

(e) Even Around World Sinners, and Bishop had all subjects at their respective theatres, and there is no considerable amount

(f) So far as England is concerned, this paragraph is a tissue of errors. The copyrights of operas have been known to fetch from five hundred to a thousand guineas each, and what a single operatic air will produce is very well known. The poet would do is not restricted to add never think of observing the excellent patterns of what the rest of the music yields

(g) We can hardly credit that Mr Bishop, however, when he returns to this country will disdain to lend himself again to nature such an unjustified change

(h) What a very curious writer to use a mild epithet to M Petro. Just now he told us that Braham is a wretched singer. If we said of he has been five and forty years on the stage he must have been born an age of the finest singers in Europe at the age of fifteen. The truth is that he has been three years on the stage having first appeared as a very young man in 1788 at Drury Lane. As to his voice being injured the opposite to will true we know the public and the private have concurred with by every critic in every part of the kingdom except an unfortunate answer to an illiberal and undeserved attack. Let us add also, that it is another misstatement that M Petro should have found fault with Braham as to price. The case was in a different as which has nothing was universally noticed and admired

(i) Miss Paton sings just like Miss Paton. Braham is Braham and Bishop is Bishop. Each is peculiar in his style. Each is excellent in his way. Each is entitled to his own price. Each is worth his own price. Each is worth his own price. Each is worth

[illegible] Penn.

Notes on the Above Letter of W. Penn.

(a) [illegible]

(b) [illegible]

(c) [illegible]

(d) [illegible]

(e) [illegible]

(f) [illegible]

in loud conversation, insomuch that only those near the instrument could hear a single sound from it.

(x) That is to say, they are become a little wiser by mixing with more sensible people than themselves; they have learnt that it is worse than ridiculous to give a singer thirty guineas for two songs, and a pianist ten more for accompanying them. Madame Malibran asked this sum, because, forsooth, Madame Pasta had received it, and she procured scarcely an engagement for either herself or her intended accompanyer. *Hinc illæ lacrymæ!*

(y) If the climate of England be so unfavourable to the production of works of imagination, how has it happened that a Shakspeare, a Milton, a Fielding, a Smollett, a Scott, a Byron, a West, a Hogarth, a Martin, a Purcell, an Arne, a Bowen, with a multitude of other geniuses of the highest order, were born under its influence, and achieved their mighty works in the midst of its dull and heavy air?

(z) This is another proof of the author's want of information concerning the general taste for music in England. Upon the whole, it is gradually becoming more widely diffused and of a better kind, witness our provincial meetings. Nay, even our street music in evidence of the advance made. That the improvement is not so great as it ought to be, we are obliged to admit, and the cause of such backwardness is mainly owing to the very imperfect manner in which the art is too often taught.

(a) It is the prodigality of the English that has caused the present high prices of singers in every part of Europe. Our pecuniary means, however, are diminished fully well soon be felt immediately on the continent, and we can assure M. Fétis, that the music of England will not detain artistes from still crossing among us as half the terms, or even one quarter that were paid in this plundered country while the mania was at its highest. As to our bad taste, we are in a considerable degree indebted for what we possess of it to impudent foreign quacks, who have from time to time been encouraged by our people of fashion to quarter themselves on us.

*** An account of the remarks made by M. Fétis on our notice in his first and second letters, with our comments thereon, shall appear in our next. Before that number is published we hope we shall have seen the observations on these letters, and on our notes, which have been, or are to be, inserted in the *Berlin Musical Gazette*.

Review of Music.

1. **The Border Garland**, containing Twelve Songs, *the Poetry by* James Hogg, *the Ettrick Shepherd several of the airs composed by himself and friends, arranged, with Symphonies and Accompaniments, by* James Dewar. (*Edinburgh, Purdie.*)
2. **Jane of the Fountain**, *the Poetry written by* Mrs Cornwall Baron Wilson. *the music composed by* James Barnett. (*Barnett, 162, Regent Street.*)

THAT the Muses of lyric poetry and song are vouchsafed to listen to their Scottish votaries, and bestow on them a portion of those favours which they granted so liberally to Caledonian supplicants in the seventeenth and eighteenth centuries, needs no other proof than the contents of *The Border Garland*.

A portion, we say, and express ourselves under such limit, because not wishing it to be inferred that either the words or airs of the present collection entitle it to be placed exactly on a level with much that has had birth in the same country. Mysterious as undoubtedly are the poet and composers of this work, they are still nearly allied to mortals, and have not that claim to the award of high praise to which only originality can establish any right.

Had the songs of Scotland never before existed, particularly the Jacobite songs, of which Mr Hogg has given us so admirable a collection, had the present been the first Scottish Melodies that ever met the public ear, then should we have spoken of them in terms of unqualified commendation: but as the archetypes of both poetry and music have been long and well known, inasmuch that many of them were the inventions, the delight and solace of the forefathers of the present race, we can only mention them as very spirited, ingenious imitations of what really deserved to be taken as models by those possessed of the discernment, taste, and ability evinced in the volume before us.

The first of the set, a Jacobite song,—that is to say, a song expressing the sentiments and imitating the language of the adherents of the Stuarts—is animated, and quite Scotch. The second, "Culloden Day," is impressive and pleasing. The third opens in a manner and somewhat into it is unexpected and good. The fourth, "The Interest of Flora Macdonald," is a lighter like "For you, my sweet maid," in Rosina. This, as well as the first, is composed by a "friend of the poet," and far from new in any respect, but expressive, and the key does much for it. In the fifth we find, as in many of the others, the 6th note of the scale ordinarily avoided, thus acquiring a very national range. The sixth, another Jacobite song is full of character. The symphony in the bolero style contributes not a little to its effect, and a novel feature is given to the air by commencing in the major though the symphony begins, and the whole ends, in the minor. The seventh, "Caledonia," is full of swing, but for new thoughts we have in vain searched. The eighth is not less common.

We now come to two airs composed by the author of the words, the first of which, the ninth of the set, is in a manner a beautiful melody and every inch Caledonian. The next, the tenth of the series, we have selected as a specimen of the work. It will be found among the music of this number, and we trust will have as many charms for others as it has for us. The eleventh has no claim to particular notice. The twelfth is remarkable on account of the air beginning in the major and ending in the minor, though the symphonies are in the former mode. It has little else to distinguish it.

Full justice has been done to this work by the arranger, we have not discovered one false accent, or even a doubtful note in the harmony. The symphonies and accompaniments are in all respects excellent, and prove Mr. Dewar to possess no small general discrimination in musical knowledge.

2 R 2

The poetry has the true classical energy the fiery zeal of the partisan. Some few of the songs, however are in a more tender strain and all exhibit that richness and earnestness, which distinguish the productions of Mr. Hogg's muse.

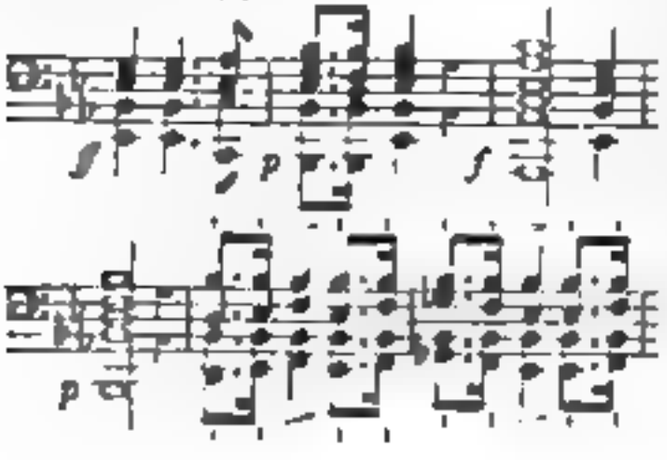
It was a hazardous exploit to enter the lists with Collins,—with him who wrote what Dr. Langhorne does not hesitate to pronounce "the finest ode in the English language" and courageous was the attempt to give musical utterance to the passions. To be successful, the one required a gentle strength, the other demanded a deep, reflecting mind, an extensive acquaintance with the human heart, and a full knowledge of the material means. That neither poetess nor composer has attained the object in view, we are under the necessity of stating. The latter however comes the most legitimately under our notice.

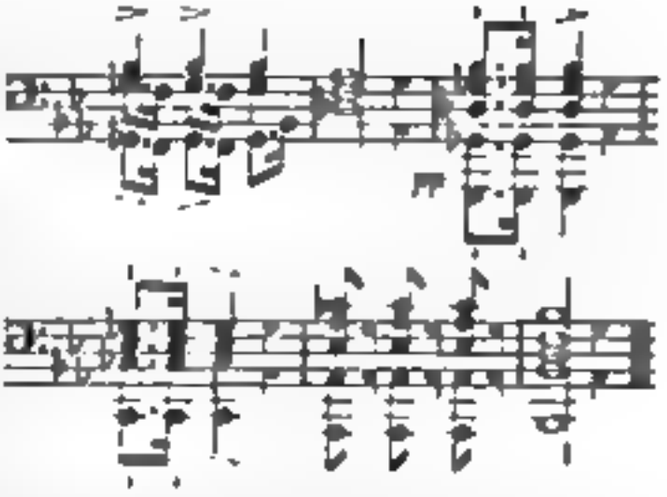
If the music of this volume be considered independently of the words, much credit will be due to Mr. Barnett for the talent he has shown in some parts of it: the melodies are often natural and pleasing, and the accompaniments, symphonies, &c., occasionally rise to excellence. Yet with few, very few exceptions, he has totally failed in his principal design: to express and illustrate the powerful emotions of the mind. This was a task beyond his present strength: in him it has proved the loss of 5 years. But he may console himself when he is told, that many of very great name and long experience, would, in all probability have proved equally unsuccessful.

Of these "Lays" there are eight. The first, Hope, is a free, pleasing melody and the verses are set with great judgment. But why the almost obsolete time of two to quarters should be used, we cannot discover. This measure is, past all dispute, less easy to the performer than when divided into four parts producing a time of six eights the effect of both being, in every way precisely the same. It is rather discouraging to perceive that while other arts and sciences are making daily advances in simplification, that of music enjoys not even the negative advantage of standing still, but is actually on a retrograding state.

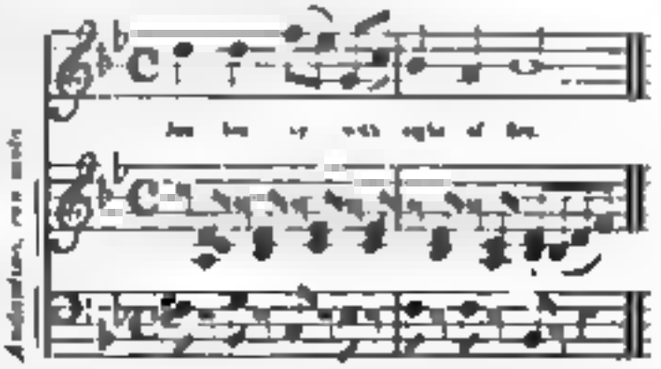
The second, Despair, is very clever as a composition, though to have given due expression to the subject, a more appropriate key than 2b might have been chosen, the harmony should have taken a deeper colouring, and an air less smooth and continuous in its construction ought to have been adopted. However, viewing this merely as music and independently of the words, it evinces great ability. We meet the symphony, which will, if we mistake not, fully justify our praise.

ANDANTE MESTOSO.





The third, Joy, is a sweet melody. The 11th and 12th bars contain a charming though short sequence, in the great and style of the ? The accompaniment to this might very happily have been rather more florid. The fourth, Sorrow is not successful in any way. The movement itself is trite, and a great deal of false accentuation is scattered throughout. We cannot speak more favourably of the fifth, Love, which is as common as the passion. Though we presume no imitation of this sort was intended. The sixth, Jealousy is altogether unfortunate. Part of it is in the waltz style and the accents are continually in error. To show how ill adapted this air is to the words, and to how distressingly hackneyed a manner it is written, we quote the two first bars:—



Revenge comes next, the symphony in which, though in a major key will hardly fail to remind the hearer of the beautiful Allegretto in Beethoven's seventh symphony. The introduction of a warrior to express a passion so little connected with ambition and military glory the chief incitements to deeds of arms, was not a happy thought. The last, Cheerfulness, does not terminate the volume in a very triumphant manner: it is replete in commonplaces, and, to say the truth, very nearly touches the confines of vulgarity.

Each of the "Lays" is accompanied by an illustrative lithographed print: but on this part of the work we cannot bring ourselves to pronounce anything in the shape of an encomium. The volume, so far as regards engraving and paper, is exceedingly well brought out.

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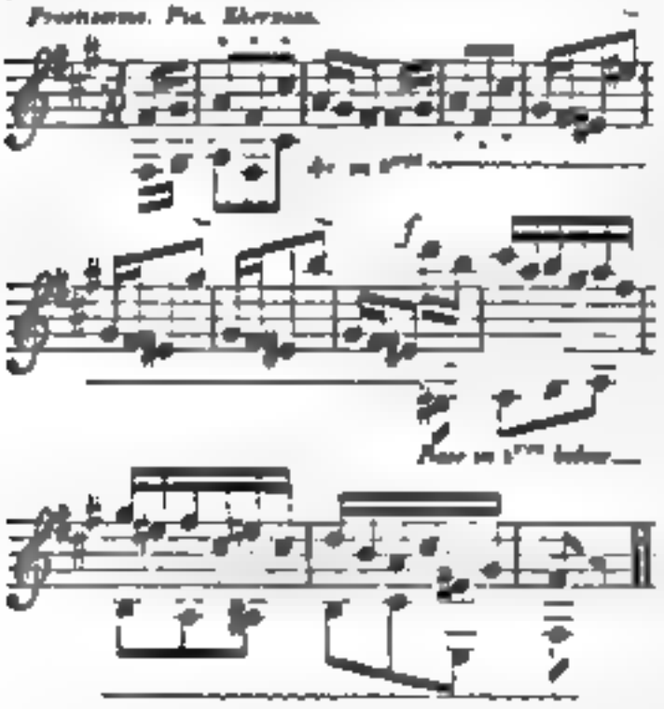
1. CAPRICE, composed by FELIX MENDELSSOHN BARTHOLDY. (Clementi, Collard, and Collard, Cheapside.)
2. ROMPO, by PIO CRANCHETTINI. Op. 19. No. 1. (Chappell, 135, *New Bond Street.*)

2. Introduzione e Brillante Polonese, *composta dal Maestro* Ernesto Rossetti, *Accademico Filarmonico di Bologna* (Petter, 154, *Oxford Street.*)

No. 1 is the first composition by this highly gifted musician that has come under our notice as *brevets*. We had it with no common satisfaction, for of the publications sent us, too many are mere *cruelle enfants*, offering no reward for the labour expended in their examination, though often costing as much in time, as works of science and genius, and infinitely more in fatigue.

The Capriccio is in G minor, a key which generally announces something uncommon. The subject is its subject, which we have so written as to take up the least possible room.



This is pursued through a great variety of masterly, but not extraneous or pedantic, modulations, and, in the best spirit of the old contrapuntists, the motivo is always more or less kept in sight. Those who have a taste for music with an ancient twist, who admire the Scarlatti and Bach school, will find plenty of gratification in the present composition, while the "fanatico per la musica moderna" will immediately discover in it features both interesting and new. It will appear somewhat long if not played with the utmost degree of celerity, but properly performed it must impress every true connoisseur by its originality and energy. We will likewise add, that, as an exercise it will prove invaluable to those who have made such advances as players. The moderation of the price likewise ought not to remain unnoticed. Fifteen pages of original music and such music too, for three shillings!

No. 2 is an able work, abounding in learned modulation, and containing several good passages, but there is a want of fancy of invention, in it, a quality of very rare occurrence in the present day we admit, which can only be renovated by letting the mind lie fallow for a time, and thus applying the remedy of agriculturists to the powers of imagination.

In the Polonese of Signor Rossetti, the increased and increasing tendency to the German style among the Italians is exceedingly discernible. There is much vivacity here, but only a small share of originality, so small, that we should find it a task of some difficulty to point out a bar that has not often before employed the engraver's tools. Nevertheless, though we discover no eruditions in this, we find no errors. Indeed the author is a musician, an academician too!

PIANO FORTE.

1 Reverie, on Haydn's Canzonet the Mermaid's Song, *by* Ferd. Ries. Op. 153. No. 1 (Clementi, Collard, and Collard, *Cheapside.*)

2 Variations *for* Piano-Forte and Flute, on a Portuguese Hymn, *composed and published by the same.* Op. 154. No. 1.

Mr. Ries has chosen two very lovely compositions for his present purpose, and though such is the passion for novelty in music and the influence of fashion over it, that the best is soon condemned to the shelf, yet that which is intrinsically good is seldom wholly forgotten, but periodically descends from its dusty shade, and "like a giant refreshed by sleep," quickly asserts its superiority. That such airs as this canzonet and "Adeste fideles" should long remain neglected and in obscurity is, therefore, unlikely, some exercise of judgment will be sure to rescue them after a time, and either restore them in their native shape, which is most to be recommended, or, to conciliate those who tolerate nothing but what at least seems new give them another form, as in the present case, and re introduce them in the most modern garb.

The Rondino is an ingenious and agreeable enlargement of the air. By treading it into the minor an unexpected effect is produced, and some very good passages flow out of the modulation. It is not long, and moderate players may venture to undertake it without any fear as to the result; but a superior performer will extract a great deal more out of it than at first view it seems to contain.

The variations on the Portuguese Hymn are very good. We do not often meet with a work of the kind for the two instruments in which so much of the pleasing, not unmixed with the scientific, is produced. These are six in number, and in point of difficulty they are on a level with the foregoing piece. The flute part, which is obligato, will require a practised performer, but no unusual powers of execution. If there is an objectionable point in the present variations, it is, that some of them are too quick and light for the character of the subject. Neither an allegro movement, nor one *à la Hongroise*, will to many persons seem quite compatible with the nature of a hymn.

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1 Gems à la Malibran, a Dramatic Fantasia, *in which are introduced favourite subjects, with the Embellishments and Cadenzas as sung by* Madame Malibran, *composed by* Ignace Moscheles. Book I. (Mori and Lavenu, 28, *Old Bond Street.*)

2 Ditto ditto ditto. Book II.

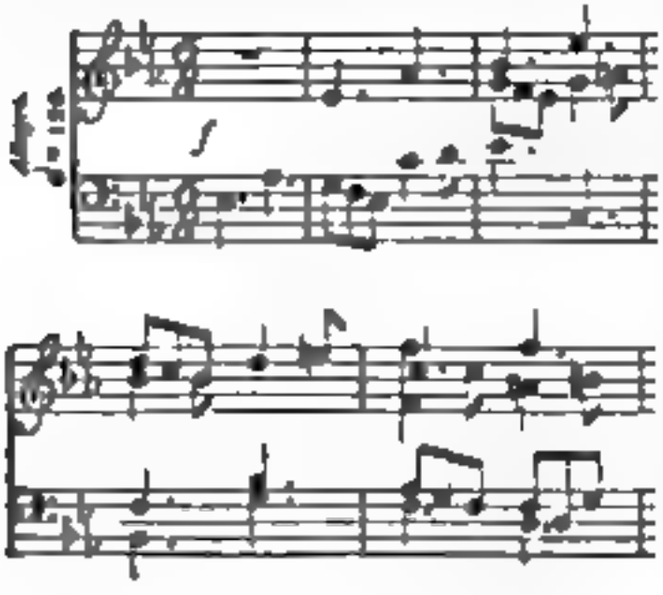
As instrumental passages are now pretty regularly performed, or attempted to be performed, by men and women with their voices, it is but just that instrumentalists should be allowed to adapt to their fingers as many vocal pieces as they may choose to lay violent hands on. Our piano-forte composers are now all acting vigorously on this principle, which may be called the retaliatory one, and for every minute—minute, did we say? the word is obsolete!—for each gigantic pianoforte

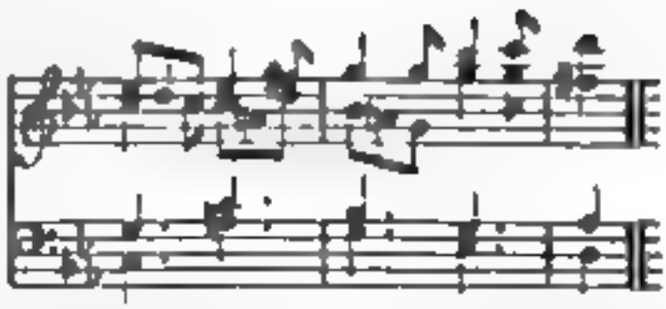
[illegible] published, there are the arrangements, or [illegible] from Italian, German, English, and French airs, for under the names of Pastoral, Dramatic [illegible] and so forth. What does this betoken, why what [illegible] have often hinted, that there is a great lack of [illegible] in the music intended for the accompaniment during the [illegible] hours of leisure enjoyed by [illegible] Now we think we have pointed [illegible] out a majority of instances have specified [illegible] publications. But numbers are less important [illegible] and more weight is found in individual merit. [illegible] this consideration we [illegible] to bring forward [illegible] the [illegible] Now we [illegible] that we are not [illegible] but [illegible] we [illegible] [illegible] [illegible]

been produced at the King's Theatre. But of course we shall not offer anything like a detailed opinion of the work till either having heard it well performed, or after a deliberate examination of the score—neither of which advantages have we yet enjoyed. We shall therefore only state what impression is made on us by these arrangements, which, from the very nature of such things can convey but an imperfect idea of vocal and orchestral effects, and are chiefly useful in recalling what has been heard in a more plene state (the memory then supplying that which a single instrument unaided cannot give

The overture opens with a pleasing andante in c minor three-four time, and this part is conducted, we believe, to Don Giovanni. We can readily suppose that the effect is exceedingly grand It is very pleasing principally from its tranquility, even on the piano forte Then follows an allegro in the same key lively and agitated This introduces a very fine motivo in a major which leads into a military movement in c major, and herein every performer in the orchestra appears to be brought into full play We can easily imagine a great deal of instrumental and theatrical effect in this, but not so much of that which is purely musical

The two larghi comprise seven pieces, airs, choruses, &c. most of which have afforded us much gratification, even in their present necessarily imperfect form, and unassisted by any knowledge of their real effects That Rossini has for some time past been in transition to a new style has been justly remarked and, if we might venture to judge from these sketches or outlines of his last opera, we should say that he has fully completed the change We have find nothing resembling what he has before done,—no plagiarisms from himself—no reminiscences Possibly however only such pieces have now been selected as are free from reminiscences There appears to be more solidity in the general construction, the harmony is more regular while not the slightest demonstration of melody is apparent. His author has heard more good music, and a greater variety of it than he had an opportunity of doing while in Italy The effect of this has been visible in his later works, but is never so distinctly to be seen as in the present. One passage, a brief fugato, we extract from the *Pas d'Archers, et Chœur* (Book 2 page 10,) which will not a little astonish many of our readers.





There are many other chromatic alterations, and symptoms of a newest taste for ancient harmony scattered throughout the several pieces.

The arrangement bears every appearance of being exceedingly well executed but upon this point, as well as all others connected with an opera of which we know so little, we wish to speak with reserve

DUETS, PIANO-FORTE.

Wilde's Juvenile Duets, Nos. 1 to 3. (Wilde and Co.)

These belong to that class of minor adaptations which are often so required, and when well executed, as in the present case, are extremely useful though often wanted are, from their comparative insignificance not often known, or easily remembered For this reason we ,not mention them, but certainly not for the purpose of criticising. They consist of "I'd be a butterfly" "Cherry ripe," "The Rose bud," the Barcarolle market chorus, and Quartetto, from *Masaniello*, &c., each number containing four pages

DIDACTIC

1 A Catechism or Music: in which *the elementary principles are explained, with preliminary instructions for the Piano-forte*, by T Bever, Mus. Doc (Bevan, *St Paul's Church Yard*)

2 The Elements of Practical Music by Charles L Bevanus. (The Author, *Tavistock Street, Covent Garden*)

The first of these contains nearly all that has been or can be said on the subject in a very compact, cheap form; it only seems to us, that Dr Bewley has now and then been a little too learned for such as are to be instructed by means of a catechism. For instance the word *Euphony* must be perfectly unintelligible to a child but if inserted, why not translate it literally at once The terms *tenor, mediant, &c* are equally unadapted to elementary understandings. But if we must have learning in a little work like this, let it be free from error of the Italian words were, *notatio, tenus, &c* must be introduced, let the first and last be spelt without an h, and the second without any s If necessary to talk to children about such a thing as an accentuation let it not be called accentuation Let it not be said that "the word holds towards a male performer in an Italian manner opera." But we will not multiply instances.

No. 2 is intended, we conclude, for those who reason while they read. It is decidedly too scientific for young persons, and perhaps not quite sufficiently demonstrative for older students. In one point the author is decidedly wrong, namely in his minor scales, (p 10,) one of which he gives without sharpening either 6th or 7th ascending, and the other with the 7th alone sharpened. This we notice, because a matter of singular importance. In other

exports we have been pleased with the pamphlet, which is clearly and well written, free from any of those absurdities which are not uncommon in books of instruction on music and containing in a small compass a great deal of useful information

VOCAL

1 Canzone, "Se chiudo gli occhi io sento chiamare," the words by W Stevens Esq
2 Pastorale Valzer, the poetry by J Hewetson Dixon, Esq
3 Two Songs The Two Brothers, the words by Miss Lawson
4 Two duets The Two Swans, the words by W Stevens Esq All composed by A P Hargreaves (Published by Chappell and Co)

There is no much heart and labour deep feeling and considerable knowledge of harmony and consecutive movements of the voices in these compositions that we are fairly puzzled in endeavouring to speak of them as we always have done Words have seldom to us been so much in the way and how the writer in question could have got along without them we could have pardoned a greater degree of nature than they are likely to obtain in their present state We freely confess that when we unexpectedly chanced upon a combination of notes that seemed to us correct that we were by no means compelled to pause in order to more understand the author's meaning But he exhibits such a great many pitfalls in a moment that the reader becomes so bewildered in attempting well to understand and the consequent steps to the attainment of those who delight in what must not simply be termed the mysteries of Music Let us also suppose a harp does be a duet by discouraged should the pleasant task succeed not exhaust themselves on account of the many keys and so suppose But we have persistently given rather a different direction to the genius His contemporaries certainly have not to be energetic He should remember that the art should have not the whole attention of during that he pursues and therefore cannot always go along with him With his talent of he will but be less ardent here profound and many fine and inspiring ways have no doubt on our part pursued manner when disappointment may almost have extinguished it yet

Mr Hewetson's harmony is, we are told, highly commendable interesting to the musician His melodies are sometimes weak, and that is probable how but have some admirable of no common kind

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1 Song, Love and Time written by a modern Welsh Harper composed by Miss J B Tennyson (Lukeman New Bond Street)
2 Ballad, "A painter good" written by T H Bayly Esq composed by Joseph Lucas Esq (Wilkie and Co)
3 Serenade "Awake thou Rosalie" by Henry King Esq (Wilkie and Co)

No 1 might be called a romance there is such variety of movement in it, and all likewise an admirable for the sentiments contained In some or two places the accompaniment seems but regulating where the rules of harmony require But on the other the two audiences have been shown a considerable share of talent for song

No 2 is a very elegant and extremely expressive ballad, melody executed to unqualified praise

No 3 is a pretty melody and the accompaniment accords the verse, without entering into rivalry with it Some of the words however hang very much the voice and too long for them, and produce a dragging effect

The above are further proofs of the progress making in the art of musical composition by Britons

1 The Sleepers Well written by a Spanish Bolero, by W Bayly (the Music adapted by B Wesson (Chappell)
2 Song "O come to persuade me" Written by E. L. [illegible] Jones Esq adapted to an air by Pleyel, by A. La Jones (Chappell)
3 The Two Drovers Song, "Come away girls, to be home" written by a Welsh by Wesson, arranged by W. Bayly
4 Canzonet "Over these quiet summer hours" the poetry by Miss Mitford from the Christmas Box, composed by Lorenzo Tavers (Chappell)
5 Serenade "Lady the silver moon shines bright," song by Miss Lucy composed by Jules Benedict (Cramer and Co)
6 Ballad "Farewell thou dear country" composed by [illegible] (Chappell and Co)
7 Canzonet "Maidens, are and keep your hearts" song by M. W. Balfe as the Operetta called The Maiden Tower composed by J Barnett (Chappell)
8 Ballad "When we two parted" the poetry by Lord Byron composed by Lorenzo Tavers (Mori and Lavenu)
9 Song, Peter Parcemore written by T. H. Bayly composed by J Barnett (Cramer and Co)
10 Ballad "The hours are very long" song by Miss Poole composed by H Pearce (Cramer and Co)
11 Ballad, The Chase a song by Miss Townsend, composed by W. T. Wrighton (Cramer and Co)
12 Song, Adieu thou [illegible] from the poem of Talbot by [illegible] Esq composed by J Jones, Organist of St Philip's Chapel (Purday and Ambrose)

Nos 1 2 and 3 are plain songs The first is a pretty, but a [illegible] and prolonged, as is hardly necessary to say, as Mr T Bayly's name appears to it The second, (to the Italian air in the style of which we forget but was hardly worth a name) though the opening is expressive, goes very far to [illegible] the charm and originality of which are not at other defiance by the voice But such instances are [illegible] at our ground Several [illegible] it seems The third is a well known waltz

No 4 is pretty up music and the words are appropriately set but is nothing we have seen before

No 5 is rather a poor affair "How happy" "Thy heart" &c and other such commonplaces ought not to escape reproof

No 6 is not in a reproved taste and with much feeling, and the words are all properly accented

In No 7 the singer gives a serious sentiment, upon which the effect depends to a very considerable degree It is, however written [illegible]

No 8 is very [illegible] the melody of one verse now has a certain congruity with it and is well suited to the character of the poetry But the air with the page 8, should be altered e g The pronoun should be a I and a the 6th is resolved to e g

No 9 is one of those comic songs in which Mr Bayly is generally very successful The reporter by [illegible] seems to be [illegible] to see the best appearance part of this

No 10 is very like an old air that every body knows, and as to the accompaniment, a melody in which to main-

times an apology for melodial reminiscence, it leads us to believe that the composer is a mere tyro in harmony

No. 13 has nothing uncommon in it, except the measure, which is ?; why we cannot guess, for ¾ would have been far preferable on every account

No. 14 is all *en règle*, the taste both of melody and accompaniment is unimpeachable, and the words are accurately set but as to originality, it is not in mortal composers always to command it, though they may strive hard to be endowed by so rare and desirable a gift.

FLUTE.

Social Pieces, with an accompaniment for the Pianoforte, by Charles Nicholson Nos. 4 and 5. (Clementi, Collard and Collard.)

These are a continuation of a work noticed by us before in those terms of commendation which we felt it merited. The present numbers well uphold the credit of the publication, and contain eight of the most popular pieces in *Masaniello*, together with an aria by Mr Nicolson, and a Portuguese melody all arranged according to the plan in which the editor set out, that is to say, to suit the various compositions to the degree of practical skill which the majority of tolerably good amateurs acquire, with an accompaniment so simple and free from all passages of the slightest difficulty, that little more than firmness in time is required from the performer.*

ÆOLINA.

Instructions for the Æolina, or Mund-Harmonica, with a Selection of Popular Melodies, *expressly arranged for the instrument.* 8vo. 1839. (Wheatstone and Co.)

Dearse this very year a new musical instrument has sprung up, and, what in the present day may appear extraordinary, it is neither made of cast iron, nor worked by means of steam, but "there is much music in this little organ . . . . . give it breath with your mouth, and it will discourse most eloquent music." Hamlet's description is quite as applicable to the æolina as to the flageolet of the sixteenth century, with this immense advantage in favour of the former, that it is not only capable of harmony but peculiarly calculated to render it by means so simple, that every man, woman, and child in the habitable world, having lungs the only peremptory condition may produce it after five minutes practice

Mr Wheatstone, to whom we are mainly indebted for having made this instrument known here, is, we conjecture, the author of the present little treatise which contains nearly everything that can be said on the subject, and in the clearest language a fact which by no means surprises us, for this gentleman possesses a truly philosophical mind, and a thorough knowledge of the science of acoustics, on which, if we do not much deceive ourselves, he is destined to throw very considerable light ere long.

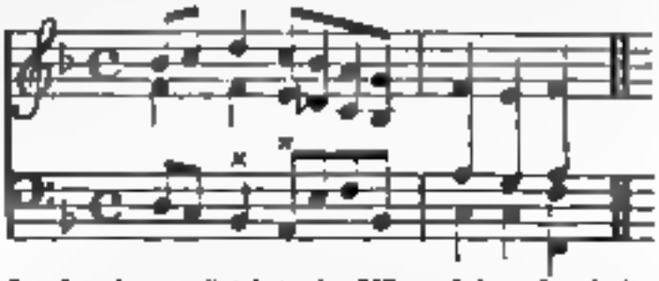
The delightful little organ has now taken a great variety of shapes, and is capable of producing an equal variety of effects. In all its manifold forms it is to be met with in the principal music-shops in the metropolis.

*** Many articles of Review are necessarily deferred till next month our printer not being able to find room for much that is set up.

WELSH MELODIES.

Sir, *To the Editor of the* Harmonicon.

When one man knocks another down *unintentionally*, the least he can do is to help him up again. In your last number you were kind enough to notice my third volume of Welsh Melodies, and in giving the following passage, you observed "Here are not only fifths, but most horrible ones."



I referred immediately to the MS., and there found, that F, and not E, preceded the B flat—which of course rendered the harmony correct. The reason why the error occurred three times, is, that as it was the accompaniment to the melody I only wrote it to the *first* of the three stanzas of which the song consists. To all your other observations I bow, and readily admit that the harmony would have been improved, had it been written as you give it.

I shall accept your challenge, and endeavour to prove the right which we Cambrians have to a number of melodies denominated "*Welsh Airs*," in doing which, I shall do my utmost to render the article interesting to your musical readers as well as to Antiquarians.

Yours respectfully,

October 14, 1839. John Parry

Foreign Musical Report.

VIENNA.

A grand heroical, historic ballet in five acts has been produced at the *Kärnthnerthor Theater*, with the most decided success. It is called *Cæsar in Egypt*, written by Ashuth, and composed by Count Von Gallenberg. For many years no work has been met, and that deservedly, with such universal and rapturous applause. The "pomp and circumstance" of dramatic decoration, scenery, costume &c. is only exceeded by the beauty of the music, which, in the elegance of the solos and the imposing effect of the choruses, is beyond all comparison. The German journals, speaking of the effect of the piece, say that "the public swam in a sea of delight," and insinuate that the manager may be assured of reaping

"Golden opinions from all sorts of men."

* To the fourth number is prefixed a strong and pointed attack on an individual,—who we trust for the present omission has retained it—under the title of "A word or two to Mr W. N. James, the author of "A word or two on the Flute," and editor of the Flutist's Magazine. As we never saw the latter work we are ignorant of the full extent of the offence thereupon rested to Mr Nicholson, but so far as we are qualified to judge from the *six folio pages of letter-press* put forth by the latter he has had abundant cause for complaint. However it must be granted that we in some measure have only *ex parte* evidence on which to form an opinion, though Mr James's own letter and the circumstances connected therewith, which are detailed at length, will, we should think, render that gentleman's defence a task of extraordinary difficulty

BERLIN

A new opera called the *Leibsklavin von Jerusalem* (Slave of Jerusalem) by [illegible] is to be produced at the Theatre Royal. The composer has already distinguished himself as a talented composer. The present opera [illegible] considerable interest among the opera-going [illegible] who have long wished to see him in a more important sphere than any which he has hitherto chosen.

DRESDEN

On the 15th of September Pixis gave a concert here in connection with the [illegible] festival. There is usually some interesting feature about the concerts given by this [illegible] pianist. This year Pixis [illegible] being his first appearance before the public of late years. He was [illegible] by a large audience, and played with all his accustomed brilliancy. His performance of Mendelssohn's Concerto in G minor was [illegible] and delicate. A symphony which figured in the programme, by [illegible], was [illegible] and dull. The overture to *Oberon* was [illegible] but the [illegible] was [illegible]. Mdlle. [illegible] sang [illegible] and [illegible] with [illegible] success.

CASSEL

The theatre was re-opened on the 15th of July, and on the 16th the [illegible] opera of *Fidelio* was performed, in which Madame Schroeder as Leonora, and Mr. Wild as Florestan, were welcomed with [illegible] by a crowded audience. *Il Barbiere di Siviglia*, *Norma*, and *Zampa* followed in succession. It is understood [illegible] that the new theatre in the west portion of [illegible] opened about the end of [illegible] for the season. The [illegible] engaged [illegible] to perform for [illegible] days in the week, [illegible] Sundays and Thursdays. Operas [illegible] on Tuesdays and Saturdays, and [illegible] on Wednesdays and Fridays. [illegible] is to be devoted to [illegible] and [illegible] on Mondays. [illegible] are to be [illegible] for the [illegible] of [illegible] and [illegible] on Thursdays.

On the 15th of August Bernard's Singspiel of *Faniska* was performed [illegible] the title to Doctor Rhenfels on the 16th *Les Huguenots* in German. In all these operas, and more especially in the last, the loss of Herr Schmidt in the two [illegible] parts was [illegible]. It cannot be concealed that Madame Johna seems [illegible] to suppose that [illegible] allow her [illegible] to [illegible] the [illegible] and [illegible] that it is by no means [illegible] to [illegible] vocalists. From these [illegible] Madame Johna is decidedly [illegible] and the share of [illegible] which [illegible] gives [illegible] to [illegible] as an [illegible] is [illegible] to the [illegible] [illegible] of the [illegible] [illegible] (Fidelio). That she is a [illegible] and [illegible] has [illegible] the Madame Schroeder's [illegible] [illegible], we hope that she will give [illegible] [illegible] [illegible] another year.

HALLE

The Annual Festival of the Thuringian-Saxon Musical Society took place September 2nd.

The festival, which was given by under the superintendence of Mr. Naue, musical director, opened with an overture by Spohr, who presided as leader on the occasion. The Prussian National Hymn concluded the performance of the first day.

The second day of the festival comprised the Lobgesang Symphony, [illegible] of Beethoven. The performance of this day also concluded with the Prussian National Hymn. The third day afforded a further insight to the accomplished musicians by the [illegible] and [illegible] pieces. Upon the whole, the [illegible] and arrangements of the festival were on the highest degree praiseworthy, and [illegible] has [illegible] himself honour by the [illegible] [illegible] which he shewed himself [illegible] with the [illegible] of Handel.

Many [illegible] [illegible] have subscribed to the [illegible] [illegible] presented to Spohr, [illegible] one [illegible] of which is an [illegible] of that celebrated composer.

BERN

Fanny Hensel — *L'orfanella di Ginevra* — A new opera, by Madame Fanny Hensel, has just been [illegible] at [illegible]. The [illegible] was [illegible] to be [illegible], but the [illegible] [illegible] [illegible]

[illegible]

[illegible]

[illegible]

as the author observes, the first treatise which has appeared on the subject. He does not profess to make every reader of his book a Hummel or a Moscheles—or in other words, to give genius, but to teach an art; and this he does in a manner to deserve attentive consideration. The typographical part of the work is truly splendid.

The brother of Maelzel, a mechanist who invented the *Panharmonicon*, has produced an orchestra of forty-two automata, which play together.

In the island of Lagosta, on the borders of Austrian Dalmatia, there is a family of musicians named Salern. This family consists of the father and mother, seven daughters, and five sons, without counting the cousins or the grandfather, who is *Maître de Chapelle*. They perform operas and concerts alone, the orchestra being formed exclusively of the cousins.

M. Mercadante, whose last opera, *La Reprensaglie*, is said by the *Diario Mercantil* to have been most successful in Cadiz, has been this summer reconnoitring in Milan and Bologna, where he is said to have engaged some vocalists for the Cadiz theatre. He is now returned to the last mentioned city.

Elena e Malvina, a new opera lately composed by M. Ramonin Carnicer, at Madrid, has been matter of praise for the audience, and a bone of contention for the critics, some extolling the author to the skies, others again charging him with unpardonable plagiarisms.

The Drama.

Covent Garden Theatre.

The two winter theatres opened at the usual time, but nothing of a musical nature, calling for notice in our work, has yet been performed at either of them.

Nevertheless, though it is travelling out of our province, we cannot deny ourselves the pleasure of mentioning a début of an uncommonly successful kind which took place at Covent Garden Theatre, on the 5th of October. Miss Fanny Kemble, one of a family which has long shed lustre on the stage, and filled a distinguished station in society, appeared for the first time before the public, in the character of *Juliet*, and the result of her performance affords us every reason to hope, that a name which is so honourably associated with our most legitimate drama, will for many years to come be connected with it, and preserve from that neglect which seemed to be impending, a branch of our literature of so much importance to the morals and happiness of the people.

Miss Kemble (let us add) was educated for private life, and never entertained a thought of becoming professional, till the deranged state of Covent Garden Theatre, in which concerns the whole of her father's property is vested, suggested to her the propriety of bringing into action talents which doubtless an internal voice whispered her she possessed. We believe that her determination to assist her father at a most critical moment for the theatre, was in opposition to his wishes, but as will be a destination has proved that she will not overrate her powers,—though we are persuaded she knows not their full value,—and also rewarded her by the cheering, the proud reflection, that she has rendered the most signal services to a parent to whom she has every reason to be attached, and saved a great national establishment from dangers that threatened to involve it in hopeless difficulties and final ruin.

A communication has been received from M. Hummel, by which it appears certain that this very able and celebrated musician will be in London in March next.

Mr. James Ivory, in No. 19 of the *Flutist's Magazine*, announced that Mr. Nicholson has been added to his competitors by Mr. J. B. Cramer, we are requested by the latter gentleman to disclaim all cause for such an announcement, and to express his surprise at the announcement that Mr. James has made of his name.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

THE MUSICAL BIJOU FOR 1830

An Annual of Music, Poetry and Prose, accompanied with Embellishments by Artists of acknowledged eminence.

PIANO-FORTE.

Burrowes's "J. F. Aria in Rossini's 'Guillaume Tell.'" (Pianoforte Bk.) Book 1.

Duets. Duets. Book 1.

Clementi, Op. 38. Brilliant Fantasia, with Airs from Boieldieu's "La Dame Blanche."

Kalkbrenner's Variations on Weber's last Waltz.

Wesley's Second Set of Galliards, from Marchetti's "Due Vampyri."

——— Forty-eighth Set of Quadrilles.

Overture Monsigny, for Pianoforte, with accompaniments for Flute, Violin, and Violoncello, by S. F. Rimbault.

The Favourite Pianoforte Pieces, Marches, Choruses, Gavottes, Duets, Hymn, and Trumpet March in Masaniello, by S. F. Rimbault.

La Fontenelle, with Variations by Rimbault.

Largo al factotum, &c. &c.

Les Adieux ou plus chants de guerre. Three easy Lessons for the Pianoforte by J. F. Burrowes. No. 1, "Le Tocsin." No. 2, "L'Alarme." No. 3 "Le Carnaval."

Gems of the Opera, No. 1, containing "Adio Caro," by Rossini.

Frank's Variations on the "Lurking Glen."

Pleyel's Marche de "Masaniello."

Rimbault's six popular Airs, arranged for juvenile Performers, and Figured, Books 1 and 2.

QUADRILLES.

Duncan Davison's 19th Set of Quadrilles à la Malibran, containing the Airs sung by Madame Malibran in "Don Giovanni."

ENGLISH SONGS.

Angler's three Hymns, in score, with a separate organ accompaniment, by John Parkes.

Song, "From slumber light," by F. E. Lacy.

"Away, my gallant Page," adapted to the celebrated Gallopade, by W. Hall.

"When Hours awaken," by N. C. Burton.

"O lovely Moon," reply to "Rise, gentle Moon," by W. Hall.

"Delia," the admired Spanish Song, sung by Mad. de Vigo, by Cowie.

"The Orphan Boy," by Bagot.

"The month of October at Rome," by Dibdin.

"Autumn is coming," by Jolly.

"When twilight's dewy hours," by Weber.

ITALIAN SONG.

"Se mai turbo," by Sir Charles Coote.

HARP.

Parkes's "Three Airs."

——— "Carnival of Venice."

Rondo on the favourite Gallopade.

Burton, N. C., Airs from Rossini's "Guillaume Tell," Book 1 and 2.

——— Popular Compositions, No. 3 and 4.

HARP AND PIANO-FORTE.

Burton, N. C., "Chapel Chorus" from Auber's "Masaniello."

MEMOIR OF C. P. E. BACH.

[illegible]

It must be stated[illegible] Dr. Burney remarks that the [illegible] for the [illegible] made a [illegible] [illegible] [illegible]

32 Twelve short pieces for the Harpsichord, 1744.
33 Six Sonatas, with Viola, and a portion, 1740, 2d edition 1761.
34 Six Sonatas. first set, 1731
35 Ditto 2d set, 1742.
37 Concerto for Harpsichord in E, 1743.
38 Three Sonatas in C. D flat, and E, for many instruments, 1744 and 5
39 Six easy Sonatas 1744
40 Collection of Choruses for four voices, composed by his father, 1745. Kirnberger, in 1784 and 7, published a new edition of them in 4 vols.
41 Collection of pieces for the Harpsichord of various kinds 1761
42 Twelve easy pieces for ditto, 1763.
43 A second edition of ditto
44 Six Sonatas for the use of ladies (auf sein dalle damen), 1770
45 Twelve easy pieces for the Harpsichord, 1770.
46 Musical Miscellany. 1771
47 Six easy Concertos for the Piano Forte. 1770
48 Six Sonatas for Harpsichord, Violin, and Violoncello. London 1774.
49 Three ditto with Accompaniments for ditto 1st set, 1776.
50 Ditto. 2nd set, 1777
51 Six Sonatas for 1 instruments, 1st set, 1779
52 Sonatas and Rondos for ditto. 2nd set, 1780
53 3rd Collection of the same. 1781
54 4th ditto. 1783
55 5th ditto. 1785.
56 6th ditto. 1787
57 Sonata for Piano-forte, early. 1744.

UNDETERMINED.

58 Trio Violoncello, and ditto for Flute, Violoncello, and Bass. 1751
59 Symphony in 8 Bd. for two Violins, Viola, and Bass.
60 Four Symphonies for a full Orchestra, with 12 obligato parts. 1760
61 Manner of composing double Counterpoint without any knowledge of rules. (?) 1757
62 Treatise on the true manner of playing on the Harpsichord. Set 2 vol. 1753.
63 2nd vol. of ditto, containing the principles of accompaniment and free fantasy. *Versuch* &c.

This is one of the most classical works that Germany has produced on the subject

Besides the above Em. Bach produced a vast quantity of other compositions at every class. His most admired works are those numbered 7, 8, 19, 20, 25, 30, and 38, in the foregoing list.

ON THE MUSIC OF THE MODERN GREEKS

(From D'Ansse's Journal Tour in Greece.)

As it is impossible to transmit to posterity clear descriptions of sound. I do not think that we should ever be able to acquire any very just notions on this subject. The powerful effects which the ancient Greeks attributed to music, in spells, from several curious circumstances in their history, without referring to the mythological accounts of Orpheus, Linus, Amphion, Arion and the Dolphin, Tyrtæus and the Spartans, &c. I shall not attempt to make any other than a few superficial observations on the *prevailing passion upon earth* which has been so scientifically treated by persons who are profoundly acquainted with the subject.

Polybius ascribes the extraordinary cruelty and barbarity of the Cynætheans, principally to their contempt and ignorance of music which the other Arcadians carefully cultivated, and even obliged their children to learn.

The Spartans thought the addition of two strings to the lyre, which was made by Phrynis, a most dangerous innovation, so that the original number of seven only was tolerated; and they severely reproved Timotheus for forming the lyre with twelve strings. Such was the importance of which these considered any alteration in their musical regulations. The modern Greek music is probably very different from that of the ancients. It is in general as harsh and offensive to the ear as their taste is to the palate. The common Greek songs are precisely in the same style as the native and unadorned yells of the Italian peasants which are but ill calculated to please the foreign ear.*

The wonderful effects which ancient music produced upon the sensibility of the Greeks, is supposed to have been caused by the beauty of its harmony: but there may, perhaps with greater probability, be attributed to the natural excitability of the people rather than to any intrinsic excellence in the music. The whining lyre, and the jingling tambourine the shrill pipe, and the heavy drum, and even the unharmonious Scheramoni music-chord have the strongest effects upon the quick feelings of the modern Greeks.

A French cur or dun may without dancing at the same time and the ear of the composer present can never resist the temptation of joining the party as if actuated by a natural impulse and when they all sing together, the din is really horrible. It may be readily among the petty vexations of travelling a disease as well as the songs and music with which the traveller is accompanied, in the great affairs of his ears and nerves! For although at first a fine exciting laughter yet when the novelty is over it becomes considerable. The traveller is sometimes tormented in this manner by his attendants, from morning to sunset. When I quitted Athens to make the tour of the Morea, I was accompanied by some Albanians, with whom one unconquerable condition of our agreement was, that they should never sing on the journey. I am confident that they regarded my want of taste with feelings of compassionate and contempt, similar to those which Polybius entertained when he remembered upon the unmusical character of the Cynætheans: and one of my attended servants actually gave up his place from a conviction that he should not be able to adhere to the agreement which I required him to make: and even those who did accompany me assigned reasonable of mine among their countrymen after the first day. Love was the prevailing topic of their songs which were singularly hyperbolical and ridiculous. One of the songs declared, that if the sky was paper, and the sea ink, it would not be sufficient to write down the sufferings of the lover, who had left his heart at Athens.*

> [illegible]
> And in [illegible] were [illegible]

Another song began with the following modest request

> [illegible]
> [illegible]
> [illegible]
> What are her eyes when she is gone?

This singular comparison, we make it appeared by the fond lover remains to be easily to explain, that with the Athenian ladies it is deemed elegant and polite to walk slowly and heavily. This comparison, therefore which appears so ludicrous to us, is with them one of the serious effusions of amorous panegyric. The following also are expressions of fond endearment, applied to the Athenian ladies: [illegible]

* The lower class of Italians sing beautifully out of parts, with a great deal of taste, but these are composed by regular authors, being very different from the extempore tunes above mentioned.

make use. "My grace, my dark, my eyes, my life, my soul, my heart!"

Nearly the same expressions are used by Pindar in the "Antigone," the scene of which is at Athens:

> [illegible]

We find the same expressions also occur in Moschus and Juvenal.

The Greeks and Turks mention others which we understand very little; but there were some of either race that were sufficiently acquainted to converse on a foreign language. The men Franks have which they sing, and which they profess to have almost equal with their own tunes. The [illegible] which was introduced into Constantinople by the Franks, and sung in many of the large towns of Europe. They attend more to the quantity of the sound in dance, and prefer some instruments to their own. Pietro della Valle, Lady Mary W. Montague, M. Rouge, and [illegible] speak in raptures of the music of modern Greece. They must have been previously instructed in dancing a number of tunes there were in various parts of Turkey. I hardly heard a tune which I could conscientiously accept as native of the islands of the Archipelago, where the natives of these are so addicted, and only worthless to the court for practising to the ear.

The dance of the modern Greeks, as well as their poetry, is without any accompaniment, either lyre or flute, more than usual for their love for that harsh sound more particularly to belong to the human organ. Whether this be granted, even we have that our musical imagine as Cicero says, that a dance was nothing more than [illegible]."

The first person according to Philostratus who spoke contemptuously of the [illegible] was Gorgias of Leontium, who used to scorn the dancers at Athens, thinking the audience to prepare a subject on which to [illegible] began to harangue without any previous preparation.

The ancient Greeks had a great many different styles of dancing, accommodated to various purposes of a religious, warlike, tragic, comic, and satirical kind. Many of these dances are now relinquished, or become [illegible] with little, if any, of the original [illegible].

The [illegible] of Bacchus is the [illegible] dance, and the most [illegible] of all, as it is employed in those religious [illegible] of the Pharmacy and the Carnival. It consists [illegible] of men or other forms of women, but on great occasions, at least in more [illegible], holding each other with a handkerchief, as [illegible] are still known in Turkey. It may probably have been copied from the dance of the Lapithæ, which Theseus instituted at Athens after his [illegible], which, according to [illegible] was [illegible].

In the [illegible] of the Anthropophagi, near [illegible] in China, they have a dance performed by women, which is [illegible]. It consists of one or more females holding each other by a handkerchief at the [illegible]. While dancing, they take it in turns to sing [illegible]. The first verse being the simplest that [illegible] nothing except in one direction, but as soon as the [illegible] or second verse commences they change their course and [illegible].

Castellan and Lucian mention a Spartan dance which was accompanied by singing, but the most curious and interesting of them all is the [illegible] dance, which I had an opportunity of seeing at Athens, on the [illegible] of Athenian Christians. When the bride who was dressed in the [illegible] had arrived from the [illegible] and [illegible] the house of the bridegroom, she was received by all the [illegible] of her people who had [illegible] of whom the [illegible] they danced around her, [illegible] with a degree of [illegible] which not only [illegible] the imagination, but interested the [illegible]. They sang at the same time the [illegible] of a [illegible] song.

I terminate these observations with an account of the musical instruments at present used in Greece.

The Lyre is nearly shaped like a mandolino and about the same size. It has [illegible] strings, and is played upon with a bow like a violin. The sound is [illegible].

The Lute is chiefly used in the islands. It is larger than the one here, has eight strings, and is played upon with a quill. Its form is nearly that of the guitar. Its modern name is [illegible].

The Bagpipe is not numerous, as is called [illegible].

The Tambourine has the body about the same shape and size as a [illegible], but is usually in much longer. It has only one head, is [illegible], and is called [illegible] by the Turks. It may be the [illegible] of Homer.

The Kettle-drum is exactly of the same form, but has only one head, being always on the ground. It may easily be conceived that Apollo himself could not dance nobly from such an instrument. It is very uncommon. The [illegible] is mentioned by Philostratus. Hermocrates. [illegible] [illegible].

A long pipe which the Turks use in their bands, is called [illegible] or pipe. Its sound is remarkably shrill and loud.

Another long pipe is called [illegible], and is smaller and [illegible].

The Athenian shepherds use a small pipe, the [illegible] which, according to Pliny (Nat. Hist. B. xvi. c. lvi.) was invented by Pan from which they drew the sweetest sounds.

The shepherds and country people are fond of the pipe of Pan, which has generally twelve reeds, and is called [illegible] or [illegible] by the Greeks, and [illegible] by the Turks. It was universally formed of [illegible] [illegible] and sometimes of [illegible] as we see in Theocritus, Idyl. viii. v. 19, where [illegible].

The Tambourine de Basque is particularly used by the Dancing Dervishes in their religious ceremonies. In Turkish name is [illegible].

The Turks have the large drum, and another of a small kind, being hemispheres of [illegible] covered with skin.

They have also cymbals, but I never saw them used in dances.

SUGGESTION FOR THE PUBLICATION OF [illegible] IN PARTS.

To the Editor of the Philosophical [illegible].

Oct. [illegible], 1820.

In this day when the country is absolutely inundated with [illegible] publications, and when even the [illegible] of a single air in the form of [illegible] is necessary to render many of them saleable, it is matter of surprise to me that there is so much difficulty in obtaining a supply of sacred music, in a form suitable for performance by

choral societies and in amateur festivals. These societies and performances have of late so greatly increased that I am fully persuaded that any person who would publish periodically at a reasonable rate a judicious selection of choral music in separate parts for both vocal and instrumental music would command an extensive sale.

I have the pleasure to be connected with a choral society of some standing, and therefore speak of this difficulty experimentally. In fact in the absence of publications of this sort, no other expedient can be adopted than the extremely expensive one of writing which have an intolerable burden on the funds of the society, and thereby greatly restrict the energies of its members.

Any former failure in an attempt of this sort ought not, I think, to weigh at the present time, when the vastly increased attention to works of this nature must create a corresponding demand. I am convinced, from the knowledge of the state of music in most parts of the country, that if some respectable house would undertake the publication, and take pains both to make it worthy the public patronage and also to make it extensively known, it would be far from proving an unprofitable undertaking. There points which I conceive essentials to success I will just notice. 1st. The price should not exceed twopence per page. Sixthly. The tenor and counter tenor parts should be in the C clef, and be engraven in the G. Sixthly. Any part should be sold separately. I be take some other harmony set or eight voice parts are wanted for an anthem, you are to purchase only the eight parts of the vocal accompaniments of which only one is wanted. I do not know the comparative expense of plate and type printing; but presuming that the latter is cheaper* I should wish to see from the very beautiful specimens which your useful publications afford, that it might be employed with advantage in works of this nature.

I am, Sir, your most obedient servant,

Observer.

THE LATE BIRMINGHAM FESTIVAL.

To the Editor of the Harmonicon.

Sir,

Having been a subscriber to the Harmonicon from its commencement up to the present period, I may truly describe myself as being indeed one of your constant readers, and am proud to confess that I have derived both instruction and entertainment from its valuable pages. I have just been amusing myself by reading in the number for the present month your account of the recent Festival at Birmingham the native place and, although it appears to be a few most important statements of an that is professes to speak of, yet I feel a little disappointed that it does not enlarge more. Presuming that the want merely been want of space, I take the liberty of offering you a few remarks on some parts of the performance which you omitted to notice, and if you deem them worthy of publication in your next number they may be considered as a Code to your former account.

The selection from *Joseph* was unfortunately made being much too long; and it proved not only tiresome and little, but dull and wearisome towards the end. There is too much dialogue and this, with the general character of the music, renders the whole of too dramatic a character ever to become popular amongst us as an appropriate performance for a commercial edifice.

In Haydn's *Twenty-first* of Cadore an unusual degree of importance was apparently attached to the March, in consequence of the performance to be by the express permission of the Royal Society of Musicians.—Particularly mention the. The March, in short, all who have heard it will allow to be good, and well adapted to the purpose for which it was originally composed, namely, to be performed round the *platform* board at the annual meeting of the above society: and there, where the glare and the glee shamrocks surround the audience will always be pleased to hear it. But there is a vast difference between such a scene and that in which it was "performed" to be performed at Birmingham. And I would ask, if a march were absolutely necessary on that occasion, why not perform that which the author wrote for the express purpose?

Of the two Operatic performances in the theatre on the evenings, I do not hesitate to say that they were with one exception (Madame Malibran's *Ballad*), most miserable, and totally undeserving the patronage of the public. A worse attempt at opera representation I never witnessed. In fact Mr Bishop being, as I have before stated, a native here and having for the honour and high character which our former festivals obtained, I cannot but be vexed that the Committee permitted such unworthy exhibitions. If this conclusion upon the former plan and nature of our usual evening's entertainment were meant as an experiment, it must be remembered, even by its promoters, as having totally failed: and I trust, for the honour of the festival, will never be resorted to again. Among the reasons which naturally attended this abortive attempt, was that not one fourth part of the excellent Instrumental Band engaged could be retained into the small theatre orchestra, and consequently there was a host of talent unemployed.

In a pecuniary point of view the Committee would have acted more discreetly and at the same time have added to the clear receipts of the charity had they never engaged the foreign gentlemen who came from Naples, viz ——— but I should, perhaps, be accused of a want of gratitude were I to remember the names of one or two their leaders, and therefore, Mr Editor, I shall abruptly bid you adieu.

I am, however, your very obedient servant,

An Amateur.

Birmingham, Nov 26th, 1828.

ANTIQUITY OF WELSH MELODIES.

To the Editor of the Harmonicon.

Sir,

Speaking of Welsh Melodies I observed in the preface to my third volume "Materials I have to apprehend I only put the finishing end of those who the pressure to receiving from old men the most yet pathetic melodies which have been handed down from generation to generation and which it is hoped, will not prove the less interesting for having stood the test of ages and for having passed the musings, smoothed the minds, and charmed the hearts of our forefathers." This called from you a remark,

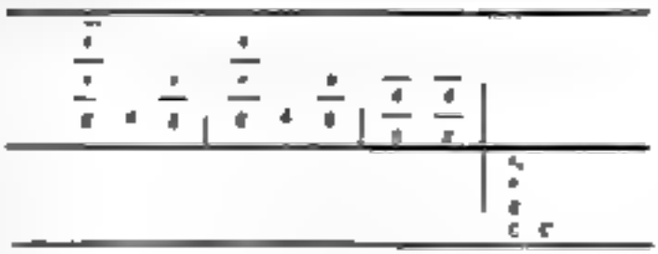
* (The correspondent is not well informed on this point. A page of music set up in type costs about three times as much as a common page, if the number of copies to be struck off is only commensurate with a large edition or separate. [Printer.])

that you might not suppose that I should, with all humble love of country, believe any of the airs under notice to have a claim to that degree of remoteness to which hundreds of years would carry them. The earliest air in the book has been known as a Welsh melody under the name of "*The old Welsh*" more than three hundred years; but I have proofs by me which were adopted to it as 1600. But I shall be no means consider myself bound to carry the tunes to that distance, nor shall I refer to Giraldus Cambrensis, whose testimony respecting the Welsh Bards singing in parts so early as three hundred and eighty years before the Christian era, I do not believe.

In endeavouring to establish the claim we I undertake here to a number of melodies, I shall not go back beyond a dozen centuries, and shall take as my chief author the names of the tunes, and their peculiar construction; and as my (also the poetry and rules) adopted to them.

First, then, as to names: there is a tune called "Cwtch Twelyn" (Twelyn's Castle)—though there are no remains of a castle near the place. Another air called "The Lullaby of Gwenllian" seems to very natural, for, according to the Archæologia of Wales, "Gwenllian was a princess of most extraordinary beauty, exceeding all other women. She died somewhere a thousand to 1100." The tune is purely Welsh in its construction, consisting of an almost love of the major and minor keys, and, above all, ending in the dominant of the general music. There are a number of Welsh airs which commence with the harmony of the fifth above the key, but they are only known to the Harpers and *Penillion* singers (singers with the harp). Dr. Rhys, in his treatise, mentions a congress of Bards held in the seventh century, at which King Cadwaladyr presided, on which occasion a hand performed on our called "The song *of Maesaleg's pipes*," which, owing to its being in a minor key, displeased so much that no effort was wanted by Cadwaladyr for all harpers to adopt "*Harpers Compelled*," "The melody (or shade) of North Wales," which is an air in the major key of very few notes and simple harmony—but truly Welsh.

About the year 1096, Prince Gruffudd ab Cynan went over to Ireland, where he remained for several years, and on his return to Wales he brought back with him a number of the best musicians he could procure, who at a congress of Bards and Minstrels convened, caused a "correcting the art and practice of the Welsh Harpers, and a code of laws were passed at the same; a copy of which with specimens of the then compositions of the Welsh Bards." Now I am not disposed to controvert a statement so positive that a number of melodies performed by the Irish Harpers became popular in Wales, and in the course of time got mixed with the native airs; but still I will maintain that the Welsh have a right to claim a portion of them, and that there is a decided difference between the Irish Welsh and those which I conceive might have been imported from the "Emerald Isle." Besides, some that period the Ancient Britons have cultivated poetry and music, which more than three centuries have so much be proved by the numbers of Welsh manuscripts, and even by the Archæologia of Wales, quite clear in these large volumes is written by the late Owen Jones, at an expense of one thousand pounds) in the third of which are one hundred and seventy pages of the ancient musical notation of the Britons, interspersed with observations in the Welsh language, which the late Mr. Bartholomew undertook to decipher, but his death occurring soon after he had commenced, unfortunately a correct interpretation is not a desideratum, and no one more has had courage enough to undertake the task. Mr. B. gives one air to Dr. W. O. Pughe called "The airs of David the Prophet," which I inserted in my original collection of Welsh Melodies, published in 1820, and which commences thus, only in the Bardic characters.



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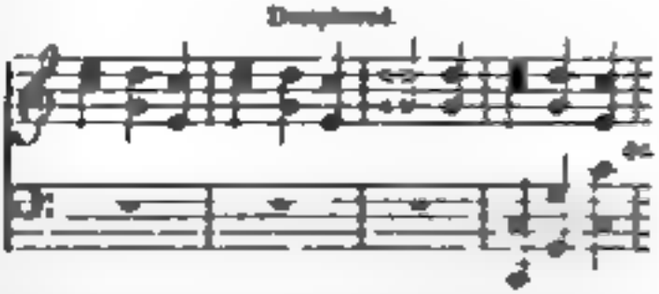


There is a peculiarity in the greater Welsh airs which no Continental perceive, but which strangers do not discover—namely that the tune is frequently changed from common to triple or vice versa. And, as I have already observed, the major and minor keys are mingled." For instance, "Morfydd rose was Morwen" (the right name of which is "The Lamp Passes,") is of the compound construction, but we do not rest our claim on such popular tunes as this, or *Ar hyd y nos*, "Nos Galan," "The rising Sun," "The young of the Lark," &c., but we do on "Morva Rhuddlan" (Rhuddlan March), "Pen Rhos" (The upside head), "Nos Hudol" (The sheepcrook of Love), "Toriad y Dydd" (The break of Day), "Merch Megan" (Margaret's daughter), "Triban Morgannwg" (The Glamorganshire War Song), "Llongau Hastings" (The men of Hastings), "*Harpers Compelled*" (The melody of North Wales), "Ynys Aur" (The golden isle), "Merch ne Morfa," "*Ungrateful*," "The Wednesday of Clwch Castle," "The Melody of Rhos," "Rhyd Rhedyn," "Pen Trichin" (The Land of the Cradle), "Llys Caerwys" (The Council of Wisdom), and a vast number of others too numerous to insert here, but which will be included in a catalogue of Welsh Airs, ancient and modern, which I am now preparing for the Cambrian Quarterly Magazine.

"Triban Morgannwg" is so called for it being sounded by the Bards on Glamorganshire after it, and several other national airs had been discarded at an Eisteddvod (or meeting of Bards) held at Caerwys in the year 1451.

"*The Council of Wisdom*" has its name from the Court of March, the rightful heir to the crown of England, being confined at Windsor Castle by Henry IV. during the imprisonment of Owen Glendwr. In the year 1405, an attempt was made to liberate him, and had it not

* Many references are extensive: the tune of "Troy Town" was formerly sung before the late Chairman, and the modern song "Queen Mary's Lamentation," is ascribed to a contemporary of that royal victim to female jealousy.—(*Editor of Mus.*)

* This is by no means peculiar to Welsh airs; French airs were thus composed at the beginning of the 18th century.—(*Editor of M.*)

[illegible] Wales would have lost its nature, and Cambria its character, but in consequence of the failure of the attempt the Welsh remained [illegible] happily both the language of the region and a number of [illegible] [illegible] The late Edward Jones published about two hundred melodies, many of which I am convinced are not Welsh for they are quite easy to the Frenchman, who are remarkably tenacious of their genuine airs.

The late publication, Owen Jones sent a person to Wales expressly to take down any melodies from the harper's playing that were not generally known. Another publication the late John Jenkins of Kent devoted a great deal of time and labour to collecting original airs. Both these volumes are a rare possession among Welsh [illegible] I had a number of new Welsh, or rather [illegible] airs, or rather [illegible] variations of old ones, and in examining the book of Jenkins with me, we could find many tunes which are considered national, but are very complicated, the variations [illegible] These prefix a mark of Johnson's Tunes was composed by the late Mr. Welsh and are very typical of [illegible] Welsh airs. Many Welsh tunes have been introduced with a rush among the Northern dances. In a few years the original airs of the Irish Melodies will be entirely lost, for Moore has applied them to such beautiful poetry that they will be known only by the titles which he has given them. [illegible] the same may be said of Mr. Thomson's excellent collection of Scotch Melodies; but not so of the Welsh, among whose peculiarities consists that of so many keys adapted the measure and sentiment of their melodies, and to encourage the harmonic powers and genius of the performer in the performance preserve the original nature of their airs, and in the long many words which were written and adapted to them after age, as may be proved by examining them in the library of the Royal Cambrian Institution, many of which bear the date of 1600.

Many Shropshire Rhythms (Welsh) as a rule Welsh are most composed in a straight range upon it, as a lesson for the great lords taught them to play [illegible] entertained against the Danes, and in which they [illegible] [illegible] Whether this practice [illegible] [illegible] [illegible]

impossible, in a rapid movement, to traverse such a space with the hand, giving to each note the requisite degree of pressure.

By restoring the fourth string to the double-bass, a third octave is gained, which is found as right nature in the perfect chord, and at routes as that he fifths: thus the hand has four inches less to traverse in order to take a position. It is true that while the left hand had fewer movements to make upon the finger board, that which holds the bow made more out four strings than on three: but this slight inconvenience is more than compensated by the facility of fingering, more natural than even on the violoncello in any nothing of the degree of pressure necessary for the double-bass. By a new system of bowing which I shall propose the inconvenience might easily be obviated.

Musicians who tune the three-stringed double-bass by fourths, make a the lowest string a the double, and a the upper. It will be seen that by this tuning the harmony have two low and two high sounds, and that by adding a fourth string above the a which would give e five additional notes would be obtained without the hand changing its position.

These two low notes might be easily procured by a simple means, which I shall propose, without thereby deranging the concord by fourths.

The bows for violins are longer than those for the bass, as are those latter than those for the double-bass, because the player has always sufficient power to cause vibrations in the string of a violin with the point of a bow, however long which can I not be done on a bass string, and still less on the double bass.

The organ requiring a greater supply of wind than the hand organ, the bellows of the former is more powerful than that of the latter: applying this argument to the strings of the double-bass it is a necessary result, that they require a greater length of bow than those of its scales. The object is, then, a means of conveniently using a long bow—for in a short one, some of the effects which belong to the grave nature of the instrument, can be produced—such as sustained tones, slurred notes, augmented and diminished tones, &c.

The Germans have not failed to perceive the advantages resulting from the length and steadiness of the bow: but I think that something better may still be done. With this impression, I have invented a bow which will present little difficulty to the instrumentist who performs even after the method at present in use. This bow offers to the student new resources and facilities.

ON THE BOW OF THE DOUBLE-BASS.

By the Same.

In my remarks on the double bass, speaking of the bow, I said, before having seen that of Mr Dragonetti, *the Germans have not failed to perceive the advantages resulting from the length and steadiness of the bow &c.*

I will repeat that a bass string, the tension of which is of the weight of twenty pounds cannot be compared with that of a double-bass, which is of eighty five pounds. Comparatively speaking, the latter will require four times the power for its vibration. This power does not exist in the ordinary compass of the bow, but is acquired by the system of Mr Dragonetti. This I shall endeavour to demonstrate physically.

The natural position of the hand and arm is shown by carrying arms according to ordinary theory, if I may be allowed the comparison—the arm extended, without stiffness, and the wide finger against the screw of the contrabass. In this position, without the assistance of the arm simply by movement of the wrist, the hand may make a fourth of a turn to the left, or half a fourth to the right: and, by the mode in which Mr Dragonetti holds his bow the hand is in its natural position, the fingers even assistants in supporting the bow on the strings, and the wrist has still its fourth of a turn to copy a power or a half fourth to raise the bow above the strings. Besides this voluntary movement, the wrist has three to front or behind—and all without losing the aim in directing the bow over the strings.

The same is not the case with the ordinary bowing of the bow: for, in that position, the wrist has made its movement to the left, and cannot turn again to support the bow on the strings, and the arm is employed for that purpose of the bow: so also the passing and repassing it.

It will be seen that the arm performs two motions, and that the wide movements of the wrist are so small that in a sustained *fortissimo*, and if there be a multiplicity of notes, the arm making two contrary movements becomes fatigued, the wrist stiffened the fingers benumbed, and the result is—a bad performance.

WEST OF ENGLAND GRAND MUSIC MEETING

In pursuance of the prospectus and frequency announcement, six performances took place on the mornings and evenings of the 13th, 14th 15th, and 16th of October at the Royal Subscription Rooms [illegible] these where—strange as it may account not one of the wide pages to the books containing the words of the songs is explicit enough to state rather what town is "the west of England" these Royal Subscription Rooms have the honour to adorn, or whether the county is Somerset Devon or Cornwall. But to keep our readers no longer in suspense, we hasten to inform them, though the books would not, that "the West of England Grand Music Meeting" took place at Exeter. There appears to us to be a little "puff direct" in the manner of advertising two or three of the performers but our readers shall judge for themselves, by the following specimens which we copy verbatim from the original. Principal vocal performers, Madame Malibran (during private duties at the King's Theatre and the Opera House Paris (much that is unpronounceable natives of Devon) "Mr Vaughan of the Ph harmonic—(indeed!) and other concerts. Leader of the band "Mr Loder, Member and Leader of the Ph harmonic Concerts."

But a few words to such lovers, whose we inform our readers, in plain language that, besides Madame Malibran and Mr Vaughan, there were also among the vocal performers the modest unpretending but very useful Mrs Wm Knyvett, Mr W Knyvett, and the no less respectable Mr. Vaughan. Of the instrumental band however we cannot say much—for of is Mr Loder, member &c &c we add that at least equally as known names of Lindley, Nicholson, and Harper here was not to the whole but one individual of the band evidence. But these three or four experienced performers, however eminent on their respective instruments, do not, cannot, constitute an

[illegible] in Barcelona, much less such an orchestra as he especially associate with the idea of a Grand Choral Meeting. This observation will equally apply to the orchestra, though Madame Malibran be of the number. It is not to the credit of the Philharmonic Society that a subscription, under Mr. Lanza or Mr. Nicholson, has not set on foot the formation of a permanent band, which might be kept up by the occasional performances of the Society, and which would be ready to be employed on the first of our Concerted Festivals. Had there been adequate support in the manner stated in the case of a similar meeting, we should most probably not have detained them. But hope, the soldier's meat, and wine promised, they perhaps will not object to wait, and accept the pleasure and duty of returning. It must not, however, be forgotten that the undertaking was at the sole risk of Mr. Perkins, proprietor of the establishment, who, we are glad to hear, no doubt more than the amount stipulated was paid down by the spectators.

Barcelona is a large populous wealthy country, and there do not the subscription and greater zeal be formed with spirit and continuing the existence of these choral societies, establish a festival on the same scale of the above? By adopting the system to some hospital or other charity, there would be an opportunity of rendering the performances attractive, and of combining numerous pleasures with the most exalted enjoyments. The amount will often prove a small sum, and with the safety and the [illegible] and [illegible] with the least expense and responsibility which are the natural attendants on a public meeting. A gentleman can at a quiet to be surrounded on a liberal and enlarged scale.'

REPLY TO M. PETIT. Letter of the Editor of the Harmonicon to which it [illegible] Day.*

To the Editor of the Harmonicon.

Sir,

However I may regret that M. Petit, for the sake of his reputation for temper, has not thought fit to apply to better sources of information than those to which he has alluded himself — he deserves, and I [illegible] entitled I might, for the very kind manner in which he has [illegible] to have stated a greater opposition and [illegible] which have given both to me English public and the Spanish — that M. Petit was a short both to stop public and to [illegible] that I should at once give the most unqualified denial to [illegible] parts of his letter. Letter on the Stage of Music in London, in which in the first place he asserts that I "like all [illegible] who have laboured for the English stage, have derived enough encouragement overall to the author of the [illegible] which I have arranged from foreign sources." This assertion, in every respect, to me the [illegible] known a deserved, is unfounded and untrue. I am neither capable of so gross an dishonourable act of [illegible], knowing that "foreign sources" are as accessible by others as by myself, should I have been so desirous of [illegible] which [illegible] to conceive a proceeding that I must be aware was open to immediate detection, and to me consequent and well merited disgrace.

M. Petit, in the next place, that his charge may have all due account offers a proof of it — a passage one to be more thought correct no doubt, to be answering good [illegible] was. He says, that "the overture to the *Jeune de Paris* of Barcelona has been arranged for the English stage" and that Bishop, ordered himself to [illegible] what the [illegible] of the English [illegible] rendered it impossible for them to [illegible] and so [illegible] obligated [illegible] to some purpose was [illegible] Bishop) there played has made to be work as his own, and of Barcelona there was no [illegible]." It was not the [illegible] of English [illegible]" which induced me to [illegible] any part of this opera, but the [illegible] of the public [illegible] the [illegible] at the time it was produced — which, though at first, I [illegible] [illegible] appeared [illegible] and then [illegible] [illegible] [illegible] to render [illegible] than [illegible] [illegible] the production of an [illegible] [illegible] the [illegible] of such parts of it as were not likely to be [illegible] [illegible] from their not being understood.

When M. Petit [illegible] to me [illegible] obligate an [illegible] to some [illegible] part in the opera of *Jeune de Paris*, I am at a loss to [illegible] and to [illegible] [illegible] the [illegible] of the [illegible] [illegible] I am [illegible] [illegible] to have that he has [illegible] the [illegible] of the work to [illegible] [illegible] [illegible] [illegible] to [illegible] [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [

Review of Music.

MUSICAL ANNUALS.

1. The Musical Bijou, an Album of Music, Poetry, and Prose, for MDCCC XXX. Edited by F H Burney. 4to. (Goulding and D'Almaine. Soho Square.)
2. Apollo's Gift or The Musical Souvenir for 1830; edited by Muzio Clementi and J B Cramer. 4to. (Chappell Clementi and Co., Cramer and Co., and Hurst, Chance, and Co.)

Last year two collections under this general description appeared*, one of which may be said to have died the moment it was born, there not having been copies enough sold to defray the expense of the crimson silk in which it was clad, and no attempt has been made to resuscitate it this season. The other, better planned, introduced under the sanction of well-known names, and decorated in a manner that shewed the taste of the editor and the spirit of the proprietors puts forth, as was to be expected, a second volume, and doubtless will continue its line for many winters to come.

But though one of these annuals instantly vanished, turning out to be not even an ephemeral, others were as quickly projected. Besides the second of the above, two more have sprung up (which will be noticed in our next) and it is highly probable that the spirit of competition, so active in this country, may in succeeding years give birth to several others.

The Musical Bijou for 1830 is in form and plan similar to that of last year, while "the literary part has been extended by the adoption of a smaller type, the number of illustrations increased, and the whole work considerably enlarged," says the preface.

The musical part consists of ten vocal and six instrumental compositions, with a set of quadrilles. The sweet poetical pieces are twelve in number, and of prose there are three. Four lithographed prints ornament the volume, in addition to which is a "presentation plate" or a kind of arabesque scroll—a remarkably pretty design—within which the donor's name is meant to be inscribed.

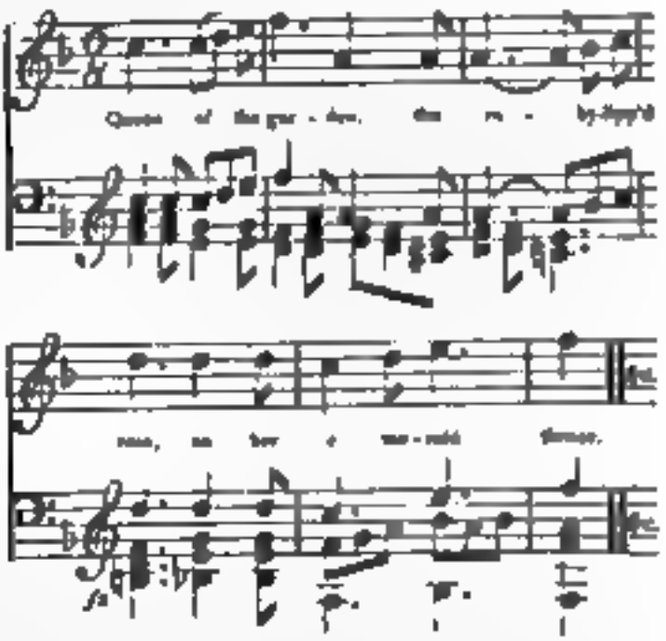
Of the music there are, with a single exception, as many composers as pieces. Mr. Hawkings' name stands first, his contribution is a vocal arrangement of a popular air, to which he has adapted some verses by Mr. T H Bayly, complimentary to the fair sex, the burden of his song being

> "—— Poets however sweet compose
> Women with ought, aught so meth se is air"

Mr. Barnett has a ballad, "The Exiled Knight," in ab, the symphony of which is in unison with the sorrowful verse and the despair portrayed in the illustrative print, while the air betokens a mind not suffering under any very strong emotion. Altogether, however, this has considerable merit. A duet by the same will please by its simplicity of structure and vocality.

A ballad, "The Maid of Toro," by Mr Parry, is more deserving of praise for the correct and sensible manner in which the words are set, than for novelty either in air or accompaniment. Another, by Mr Solin, promises well at the onset, but does not continue in exactly the same spirit. A c♯ against a c♮, in the third bar of the melody, is a slap which the ear will not take very cordially, and may be avoided by delaying the second chord till the last quaver in the bar.

A Persian love-song, by Mr. Jolly, exhibits many traits of the good classical musician, among the rest the following passage:—



An air by Mr. C Smith, though not distinguished by any new feature in judiciously set. The morning will inevitably recall to every memory, Braham's "Is there a heart that never loved?" Mr Bishop has supplied what, take it altogether, we consider the most successful composition in the volume. It is a song full of spirit, and possesses a greater share of originality than we are in the habit of meeting with in the present day. A verse as a specimen will be found among the music of this number.

Signor Rossini's pen has furnished a romance to French words by M Soay, the successful dramatist. We must say that we know of few instances in which the sentiment of the poetry is so ill expressed by notes. The verse is all tranquillity the music full of quick, and sometimes leaping, triplets. He thus, too, converts short into long—

2 U 2

* Reviewed in the 13th and 14th numbers of our New Series.

[illegible] a Sketch, for three soprano voices, by Mr. Goldwin, the last song given in the volume is graceful and well written, and a very agreeable effect of song in an unpretending manner is the aim throughout.

Of the part-songs contributed by Mr. Barnett, many have a Welsh or pastoral character, and are adapted to either solo or chorus singers. Mr. Hinton has an original part-song, with words [illegible] Mr. Barnett has contributed a Welsh air, with [illegible] Mr. Hinton has harmonized [illegible] to the same words.

The Poetry supplied [illegible] has been selected by Mr. Hiley on the subject of a Pastoral. The shepherd sings and dances on the [illegible] a shepherdess is singing and dancing, [illegible] Mr. Barnett's [illegible] "Fairy Queen," to which we [illegible] Mr. Barnett's music.

A duet by Mr. Goldwin, [illegible] the subject of the poem is [illegible] and effective, without being at all difficult. Mr. Thompson supplies a short air, [illegible] Mr. Barnett [illegible] [illegible] Mr. Goldwin [illegible] Mr. Barnett [illegible] and have a great deal of melody and expression. Another duet, by Mr. Goldwin, [illegible] which they possess considerable [illegible] for the performer.

The concert portion of the volume has great [illegible] in addition. The song of Chevalier de la Boissière, [illegible] Spanish air, "The Maid of Toledo," by Mr. Wyatt Rose, [illegible] Mr. Barnett's Ballad, "Where the [illegible] and a duet, [illegible] Mr. Barnett has evidently [illegible] "Though the two composers have worked with equal success in Mr. Phillips's Pastoral, [illegible] and the former has [illegible] Mr. Barnett's [illegible] which, if not [illegible] are [illegible] the [illegible] Mr. Barnett's [illegible] Mr. Goldwin's [illegible] Mr. Barnett's [illegible] Mr. Goldwin's [illegible] Mr. Barnett's [illegible] Mr. Goldwin's

is finished for the effect—and very effective it is—in the great symphony. Such is melody and harmony. The late H. A. Smith of Edinburgh is the composer and Mrs. Hemans has attached the words.

Weber's very fine though short chorus, Lützow's Wild Hunt, to which admirable adapted English words are now set, arranged by Mr. Hogarth, the attentive accompanist whose skill will be found among the charms of our present number. We have selected it as a sample of what the Musical Souvenir contains.

The Gipsies' Chorus is composed with much feeling and taste by J. L. Hatton, the words by Mr. Wade, the talented dramatic composer.

The song of the Pilgrim is one of the greatest gems and greatest favourites of Mendelssohn Bartholdy, who wrote it expressly for the Harmonicon, by W. Ball, in order to give a proof of the sparkling bard but rich and rare, and peculiarly beautiful.

A pretty, more Italian duet, by Verso, a French song by Panseron, and a duet harmonized by Italy out of a very favourite Spanish dance, are with accompaniments for the guitar, complete the musical contents of the number.

Of the miscellaneous pieces that are chosen for the work, we have selected "Of the famous Minstrels" with a delicate and animated accompaniment, with a fine chorus movement. The first movement is, as it is indicated, the second an expressive one of a more animated and gay character.

Lessons has a lovely air in A♭ which eight lines of only a page and a half are just enough to make us wish eagerly for more, but more from the same source.

Two sections are supplied by Price, the first not so melodious as the second, brilliant and effective, and both free from the usual vagaries of the composer.

"A Rhapsody" is given by Mr. Thomson, author of a song before mentioned, which is spirited and pleasing.

Of the selected pieces* are a Pastoral by Beethoven, a Mass of Portaleffaro, taken by Weber from his Preciosa, by Mozart from his first quartet in a matter by Rathbone—and by Spohr the Polonaise from Faust by Beethoven has [illegible] the pieces adapted by Clementi. One a quartet by Cramer, and by Mozart. There is also Haydn's lovely Benedictus which has one of the most symphonious and elegant basses by the [illegible] Lindley, a Procession by Haydn, a Pastoral by Beethoven and Quartetto by the same from Die Zauberflöte. Lessons a Spanish Air for the Harp by F. J. Hargitt, and the selection of Airs, arranged, or rather transcribed by Spohr.

The introduction from a very copious and entertaining address to the subject. There amount of [illegible] some original sketches for the opera of Clarissa, whether as great subject under which [illegible] Among these a part of a song written for Braham but which the composer was prevented, under pressure of a [illegible] though not without [illegible] Weber, on one occasion, [illegible] Mozart, by Mozart, by J. [illegible] Haydn, by Haydn, for the Prince [illegible] composed and dedicated to J. B. Cramer by the Royal Harp Concerto, 1808.* [illegible] An Andante by Beethoven, the striking opportunities [illegible] My mode [illegible] A second parade—a band of negroes which may be used in various ways by Haydn.*

The song Beethoven has done as a Companion from a design by Wood, the property of which will be much prized. [illegible] Beethoven by Hunting a very charming [illegible] Fantasia by Mozart, in G. F. Through an interesting [illegible] a prelude and fugue, as demanded during the [illegible] attention exercised through the choral by a band the more [illegible] The Musical Union [illegible] which place a collection as many a voice on the work, and on the cover a figure by W. Young, a charge showing great skill in the group. [illegible] [illegible]

SACRED MUSIC.

Psalm 100 "To Deum and Jubilate in A, in Score, with additional accompaniments by Dr. Boyce. Edited by Vincent Novello. (The Editor, 69, Great Queen Street.)

The general opinion has long been, that Jubilate Deum, which Purcell wrote this service for the musical performances at St. Paul's for the benefit of the Sons of the Clergy in 1697, but he subsequently wrote that it was composed for the coronation of King James. But in fact, from the general score, however, it is clear that it was composed in 1694 as a solemn composition. This copy was in type and so incorrect as to call forth the animadversions of Dr. Croft, who, in the preface to his anthems says, "the treble and counter-tenor are so great as to be executed but by some skilful hand." Which does published an edition from parts, in which the treble parts are corrected. This is however exceedingly correct, though being engraved in a very close clumsy manner, the few errors crept out were soon all that were.

The author gives the service with accompaniments for using the stringed instruments and trumpets. Dr. Boyce, in 1743, added oboes, bassoons and drums, and in this improved state Mr. Novello has published the work, which being Nos. 11 and 12 of his collection of Purcell's Sacred Music. Also containing the accompaniments for the adaptation of this portion of our great composer's works, and valued as others, the collection, though comprising the productions of the church very selected to those for the chapel, are not unsuitable to their locality, and we glad to have an opportunity of obtaining an edition of them on every way as worthy of the author and as creditable to the judgment and discretion of the publisher.

The present is a full score, with an index to principal part added at the foot, in a manner corresponding to the anthems already presented to the public by Mr. Novello. We extended here to offer some remarks on a work which recently has occasioned the expenditure of more than one thousand [illegible] and as we see from the [illegible] of language which these persons [illegible] of the [illegible] and [illegible] to provoke [illegible] rather than [illegible] the [illegible] objects of [illegible] has [illegible] reflections [illegible] impertinent [illegible] of persons to [illegible] [illegible] a more [illegible] and to defer entering into the question of its merits till another opportunity, when the claims of simplicity and antiquity will [illegible] less pressing.

* The [illegible] with a present to the first number of the Souvenir, page 15, Book Song.

* Some of these [illegible] with pleasing [illegible] have [illegible] in the Harmonicon.

† It is not possible for Beethoven, and indeed all lovers of Music, to observe [illegible] by composers, every note in their [illegible] [illegible], if the same [illegible] by the best [illegible] singer, when [illegible] of the [illegible] of each, and [illegible] as much strength as he possesses when he composed his 3rd Opera, about [illegible] years ago.

PIANO FORTE

1 Souvenir de Mayence, composed by F Hellmesberger Distributors (Wells & Co 15, St James's Street)

2 Fair's Romance La Veuve Grecque arranged, with an Introduction, by C W Cooper, Op 70 (Power and Hopkins, 69 Cornhill)

3 Bellevue Rosen, composed by H Bevertion (Schwenn, 79 Wimpole Street)

4 The Venetian Gondolier an Air with Variations, composed by H Hosier (Repository 17 Soho Square)

5 A Swiss Melody arranged, with an Introduction and Variations by J Lancaster (Preston, 71 Dean Street)

No 1 might claim a right to the title of Fantasia, which is bestowed on many things that cannot prove half so much right to the name It is a well combined and extremely agreeable medley of popular airs sung by Mariano the Moor, among which are Signor Garcia's clever Seville —the Spanish song as frequently performed by Madame de Vega, at private concerts "Gracious Creator," a Tyrolese by Madame Malibran, and a popular movement from a scena in Rossini's Semiramide the whole arranged in a very able manner brilliant, but neither discouragingly difficult nor extravagantly long It is, in fact, a very recommendable piece

No 2 is a much and justly admired Romance, and unexceptionably not a show, expressive movement for the pianoforte, but drawn out into seven pages, as at the present date twelve long and laborious rather heavy though the whole is put together with great taste and some good modulations are introduced It requires a hand of extensive compass and a performer of considerable feeling

No 3 may be very brilliant in the composer's own estimation; but, if we understand the epithet rather to be real or generally approved among us, it is any thing but the proper term to apply to this rondo, which is one of the most tedious, unmeaning things we ever happened to encounter

We are pleased now and then to meet with trifles, for mere trifles though they are when a little taste is bestowed on them for music suited to the tuning of unpretentious gipsy is as much required as that adapted to a higher order of performance but it ought to be such as will add to the student's stock of pleasing ideas such as will improve his taste, and quickly lead to understand and enjoy and prepare him to appreciate the best compositions of the great masters Nos 4 and 5 of the above, will assuredly not be followed by any of those desirable results productions more barren, more puerile, have seldom fallen under our notice

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1 Fantasia, in which is [are] introduced a Grand March, and an Air, with Variations, by W A Kane (Lee, 90, Great Russell Street)

2 Nocturne Divine caprice, composed by T Valentine (Prince, 134, Oxford Street)

3 The Wirtemberg Rondo, by C M Kane (Repository, 17, Soho Square)

4 La Chasseresse a Rondo, by W A Kane (Lee)

No 1 is a "Fantasia, wherein we discover no fancy and a "Grand March," in which nothing like grandeur is at all perceptible It is very silly to give such fine names to things which, under humbler titles, might pass without much observation, but when dignified by high-sounding appellations, invite any impertinently cold the critical examination. It, instead of eleven pages, this were reduced to six, and were it called a bagatelle, or something of equally modest import, it might answer a temporary purpose, and repay the conduct of ingenious pupils

Nos 2 3 and 4 are all of the common description, short, but of a kind of harmony which applied to us No 2 consists of two very indifferent airs No 3 of a rubbed gentle, but extremely common melody No 4 of a very common but not genteel melody Of these four, three are dedicated to young ladies "Oh! happy happy lot!"

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1 Airs from Masaniello, arranged by L Rossetti (Cocks and Co Prince Street)

2 "Oh! is the jolly night," arranged with Variations, by S F Rimbault (Repository Soho Square)

3 St Patrick's Day arranged as a Rondo, by T Valentine

4 Tyrolese Air, with familiar Variations, composed by Edward Thomas (Hutchins, Bridge Street, Southwark)

5 Le Sylphe, Impromptu and Waltz, composed and published by the same

6 La Lenore, an Air with Variations, composed by Wm Glanville (Lee)

All the above are adapted to the abilities of quite juvenile performers The first includes the Barcarole, Cavatina, Tarantella, and Market Chorus, from Auber's favourite opera, in four pages, and well arranged No 2 does not display that knowledge of which advantage design of manner and brilliancy are so natural to such an air The others are trifles light as air to which we find nothing to recommend they therefore may be useful as exercises, or for beginners who wish now and then to escape from their instructive tasks

1 The Wonder Castle Quadrilles, selected from Cast the Table with an accompaniment for the Flute, by W Ferdinando (Monro and May, Holborn)

2 The Royal Cotillon, first set, composed by Wm Glanville (The Author Printer)

In No 1 the arranger has wisely selected those airs which are least hackneyed, and he has arranged them in a familiar manner

The cotillons are as common-place things as can be imagined There is not a new passage, not even an unexpected note, among the whole of them

1 La Belle d Apollon, a collection of German Waltzes, composed by Foreign Authors Nos 61 to 66 (Wessel and Stodart, Frith Street)

2 La Lyre d Apollon, a collection of Mazurkas and Polonaises, by Foreign Authors Nos 13 to 18 (Same publishers)

Both of the above are continuations of works in which many excellent pieces are mixed up with others of less merit, as must almost unavoidably happen in such publications, but the better kind certainly prevail We have on these occasions several by names new to this country,

and some by composers who have gained our highest esteem. Among the latter several Waltzes by Beethoven, entire Oratorios by Lvolevsohn, Polonaises by Hummel, Mazurkas by Kontski, Septet &c. The contents and accompaniments of the solo work, in addition to the other merits, ought and will recommend it to those who select music for themselves.

VOCAL.

1. *A first Set of* Italian Airs, composed by Alessandro Cooper. (Hart and Lawton, *New Bond Street*.)
2. *A second Set of* Duets, same composer and publishers.

Many as is the general low estimation in which a character of glee or the same substantial, the literature very rarely meets great talents for composing and receiving an ample payment. The exceptions to this rule are so few that they only serve to confirm it. Bishop (we will) has monopolized the ground for many years in this country as a private theme. That is enough to satisfy the public ear of any responsible artists and we are persuaded that he will not feel piqued when we tell him that his chief reputation rests upon those of which a professed singer ought to be most proud, and that to his composing powers he will never be indebted for any thing like the same applause that he has gained in his other capacity.

The first book contains three Italian airs and the second four. They are all of a very simple kind and such as the style that has prevailed in this species of composition for more than half a century. (Our fleeting periods have been the cause a great one, indeed has only edged imperceptibly which he has strengthened, though for this he has been indebted to abortion and redundancy by no means accordant in the native country the kind of song, as it was once justly denominated.

1. Recitative. "While o'er the sunny moors," written by J. Bicknell, composed by Alessandro Mason. (Willis and Co.)
2. Recitative. "I have left my own home," the words by Miss F. Rogers (from the Forget me Not) composed by W. H. Montgomery. (Same publishers.)
3. Recitative. The Tear composed and published by the same.
4. The song of the Dew Fays, written by W. Harrison, Esq. composed by T. H. Severn. (Vernon, Cornhill.)
5. Recitative. "Oh dearest girl I love but thee" the poetry by Mrs. Hemans, composed by J. C. Tees, of Philadelphia. (Vernon.)
6. Recitative. "Autumn is coming," written by Miss Caroline Bruce Wilson composed by E. Bruce. (Chappell and D'Almaine.)
7. "I rose at night." Words—German air. "Home, sweet home," arranged by Mr. A. Lawton. (Johnstone and Whitaker, *Regent Street*.)
8. "Beside the streams," the poetry translated from Camoens the music composed by Jules Benoit. (Preston.)
9. Scandinavian Melody. "The soldier he was by the fountain," the poetry by J. Bowring, Esq., arranged and harmonized by Jules Benoist. (Preston.)
10. Duet. "The heart has its secrets," the poetry and arrangement by the same. (Preston.)

We shall not expatiate much on the above vocal pieces, with an exception or two, which will be pointed out, they are all of that mediocre kind which neither excites great praise nor provokes censure. Such, indeed, must be the case while the musical press there works with songs ballads, &c. the rich of publishers being small, and the taste of service almost complete composers.

In No. 1 Mr. Mason has got hit upon a very successful melody, but what the Serenade means in originality is made up in emphasis and ease.

No. 2 is very charming, and therefore the award is no order to the same. and there is no art and movement, the composer has paid great attention to precedy. No. 3 by the same possesses a similar merit, but the cadences are far from accordant.

No. 4 is set as an and chorus, the latter for four sopranos with which the effect will be novel and excellent, as for two sopranos, a tenor and bass. The whole of this is extremely pleasing and sensibly composed.

In No. 5 the composer meets engagement return. This is not a very favourable spot since of Thomas Moore composition. And of No. 6, the last part is the superior a very beautiful singer who knows to her head a notice as dangerous as one one of Lover's most pre-said airs.

To No. 7 the words are very correctly adapted. The original song never appeared to us to be one of Walter's happiest efforts.

No. 8 is a manner in a very pleasing well-accompanied air with a Spanish tinge but though the words may be extraordinarily translated from Camoens, yet they are simply a paraphrase of the 137th Psalm.

No. 9 has a certain degree of naturality about it, but, in our ears not of the most pleasing kind. And in No. 10 the air that with the something boring in her the most effective part of the set. In both these Mr. Bowring has, with great judgment, abstained from everything of a florid nature in his accompaniments, which are as simple as the measure called for.

FLUTE.

1. Duetto on Harmony and Modulation for the Flute. (Whitaker and Co.)
2. Three airs from Auber's Masaniello, arranged for Flute and Piano Forte, by T. Boosey. (Monro and Hall.)

A Treatise on Harmony for the flute may seem somewhat paradoxical, as the instrument cannot produce simultaneous sounds; yet, as arpeggios are very often employed, if we may use the word, and as all flute players must make great use of arpeggios, that alone is a sufficient reason why they should have some knowledge of the principles and laws of harmony. But we certainly expected to find an application of such principles and laws to the passages in question; instead of which Mr. D'Auvergne has only supposed what has been written a hundred times before, without adding or pretending to add one idea of his own for the improvement or elucidation of what has so often before appeared in print. He has, it is true, used some italic and thrown out very pretentious language, announcing contradictorily the new and extensive of which amount to this, that they are generally misunderstood out of character and had no sense. An extraordinary fact. He has given a modulation and an allegro movement together making three pages, which he simply entitles "Modulations" but not a syllable does he utter as to the proper manner of modulating or bringing about a change of key. The title and examples are all the light he throws on rather an obscure and certainly an interesting subject.

No. 9 has already been reviewed in our work, in the enlarged form of a fantasia, if we mistake not.

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1. Melodies *from* Cimarosa's Matrimonio Segreto, *arranged by* L. Dussek (Cocks and Co.)
2. Rossini's Barbiere di Siviglia, *arranged, with embellishments, by* William Forde (*Same publishers.*)
3. Select Melodies *of Various Nations, arranged, with embellishments, and accompaniments* (ad lib.) *for the Piano-forte by* Raphael Dussek. Nos. 1 and 2. (*Same publishers.*)
4. Cocks's Cabinet, *a Collection of favourite* Melodies, *selected by* William Forde. (*Same publishers.*)

No. 1 is an easy and a good arrangement of ten of the admired pieces in the opera.

No. 2 gives sixteen airs, &c., from Rossini's comic *chef-d'œuvre*. We meet with one or two passages "embellished," as the term is, but all the rest are left to the author's own notes: a practice much to be applauded, though not corresponding to the notice in the Title page.

No. 3, in two books, are twenty-four popular airs, of one quarto page each, including the accompaniment, therefore as "brief as the prose of a rung." These are arranged in the easiest possible manner, and the pianoforte part is equally simple and devoid of every difficulty that a child could not vanquish.

No. 4 is a continuation of a pretty and perfectly easy work; the present number containing twenty-two pieces.

GUITAR.

1. Twelve Divertimi, *for Spanish Guitar and Piano-forte, composed by* A. Diabelli, *selected and fingered by* M. Eichenseer. Book I (Johnstone and Whitemore, *Regent Street.*)
2. Twenty Ditto Book II
3. Fantasia on "My lodging is on the cold ground," *by* J. A. Novak (Ewer, *New Church Yard.*)
4. *The last edition of* Carulli's *method of treating the Guitar, translated by* T. H. Phipps. (Cocks and Co.)
5. Three Rondos *composed by* C. Eichenseer, Op. 10. (Ewer.)
6. Two Rondos, *by the same* Op. 11 (Ewer.)
7. Aurnou, *or* The Flowers of Melody, *familiarly arranged by* F. Peltier. Nos. 1 to 4 (Johnstone.)

Nos. 1 and 2 contain waltzes, marches, allemandes, &c., all very short, and difficult for either instrument, very correct, as are all Diabelli's publications, and likewise as free from everything in the form of poverty.

Animation and effect are rarely wanting in M. Nüske's productions; certainly there is no deficiency of either, or of good taste, in the present, except in the final variation, which makes this charming Irish melody gallop in an allegro vivace movement.

Carulli's instructions are well known for their usefulness. They are short, but very clear, and the translation now before us is carefully executed.

In Nos. 5 and 6 are some rondos, more to be prized for their elegance than originality, and requiring an unusual command of the instrument.

The *Amphion* comprises in these four numbers no less than four dozen of those vocal airs, arranged for the guitar, which have been the most popular during the last three or four years, neatly engraved on octavo plates, and at a very moderate price.

*** Hayda's *Pianoforte*, edited by Novello, Hunt's and Pollitt's Anthems, and Gardiner's Sacred Music, in our next.

[We think it but just to Mr. Barnett to insert the following letter.]

To the Editor of the Harmonicon.

Sir, 142, *Regent Street.*

In your last number, you were pleased to give a very just review of a song of mine called "Lady the silver moon shines bright," stated, on the title to it, to be "an answer," to "Rise, gentle moon." How this should be an answer—unless like the Irishman's echo, it is a reply preceding the question—I must confess puzzles me mightily, as it was published twelve years before the latter, when I was quite a child, and had only published one song previously to it.

I take this opportunity of expressing my hearty disapprobation of the practice which sometimes prevails, of dressing up old songs with new titles, and re-producing them as novelties: while frequently, as in my case, the unfortunate composer suffers, in order that the publisher may gain some trifling profit.

As I am still but a young writer, it may naturally be expected that every succeeding composition of mine should bear the marks of an improvement: how much, then, must it injure me with those who judge fairly, when they find that, after having written some things which they have approved, and which yourself and other reviewers have been kind enough to give me some credit for, I am making into the lowest style of composition (if indeed it deserves the name) and now pestering such trash, as "Lady the silver moon shines bright."

You will, I trust, assist me in removing any such impressions, by giving publicity to this communication.

I remain, Sir,

Your obedient,

John Barnett.

[illegible] Thursday [illegible] is proposed to perform an English opera, on [illegible] days and Saturdays, an Italian opera, by English [illegible]

[illegible] Also an account of Paganini's performance at [illegible]

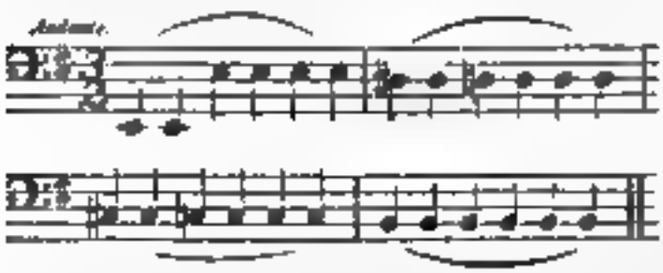
[illegible] Among the projects of the present day is one for a new [illegible] which is to combine a small [illegible] a good [illegible] and modern [illegible] [illegible] The [illegible] [illegible] [illegible]

prepossessing. He is pale and thin: a not unpleasing melancholy has spread itself over his countenance: and his whole appearance sufficiently indicates that his life has not been unchequered by misfortune. The romantic story of Paganini having attained his extraordinary skill by practising in the solitude of a prison naturally increases the interest and admiration due to his talent, and forms a poetical pendant to the tradition of the bard of Ferrara having written his sonnets by the light of a cat's eyes.

15th. The march of Music. The *Barbiere di Siviglia* has been performed at Cadiz. But a more extraordinary thing is, the representation of *La Cenerentola* at Havannah, where it is intended to establish an Italian Opera. The more marvellous progress of this art is yet to be told:—the Pacha of Egypt has established various schools of scientific and military instruction at Djad-Abad, and among these, three for music, in which an Italian director, named Soranio, has two hundred and twenty Arab pupils under his instruction!

20th. A friend has communicated to me the following extract from a letter which he has received from a correspondent in North Britain.

"I have just returned from Berlin, to which place I was well introduced by my excellent friend F. M. Amidst a great deal of first-rate music which I brought home with me, I have a MS. 'Crucifixus,' by the great Bach (Sebastian), of a very curious character. It is part of a MS. mass in the possession of Professor Zelter of the Singing Academy, where I heard it performed. It is founded on four bars in the bass, thus—



which are repeated through the entire movement, clothed at each repetition in the most varied and enchanting harmony. I am aware that this is not a new species of writing, Handel has employed it more than once, but this is so exquisitely pathetic and flowing, that I procured a copy from the professor, not only for its intrinsic beauty, but also as a specimen of the difficult music which the ladies and gentlemen of that celebrated establishment are capable of performing."

These ladies and gentlemen are, I presume, amateurs, and here is another proof of the high state of music in the north of Germany, where it is really studied as an intellectual science.

26th. The pupils of the Royal Academy of Music are to perform some Italian operas in the Concert Rooms of the King's Theatre at the latter end of next month. M. Bochsa made a great effort to obtain the management of these, which the Committee indignantly refused to allow.

27th. In an Edinburgh paper of the 24th is the following announcement in an advertisement of Braham's benefit:—"Miss Phillips will sing 'Una voce poco fa,' and Rhoad's variations, as sung by Madame Sontag. Between the second and third acts, Mr Graham will sing, 'Here's a health to the King!'"

The same paper more correctly mentions, in terms of unqualified praise, Braham's performance in *Der Freischütz* as *Rodolph*, in which character he seems to have produced as much effect as in the London theatres.

Notice is also taken of the Professional Society of Edinburgh, which is in some manner on the plan of the Philharmonic Society of London. The state of trade has interrupted its prosperity, as appears from the following statement of receipts and expenses for three years:—

Expenses of Concerts in				Receipts in			
1826	£458	5	1	1826	£649	6	8
1827	481	16	5	827	509	10	8
1828	343	4	8	1928	233	3	6
	£1280	6	2		£1391	19	8
					1280	6	2
				Leaving a surplus of	£101	12	10

But music, copying, and other disbursements, amounting to £197, leaves a considerable debt for the society to liquidate.

Nov. 1st. M. Meyerbeer's new opera, *Robert-le-Diable*, is to appear at the *Académie Royale*, where, says *Figaro*, it will make "un *bruit d'enfer*." It is certain that the author long since completed his score, though, strange to say, it is not even yet put into rehearsal. *Nothing but Rossini!*

6th. The Italian opera commenced on the 3d at Brighton, with *Il Matrimonio Segreto*, which was so indifferently performed, that it does not require the gift of prophecy to foretell the failure of M. Bochsa's speculation at that watering-place.

10th. M. Boieldieu's new opera, *Deux Nuits*, has been performed at the theatre at Rouen, with vast applause. A friend who was present, tells me that the Normans entered into the spirit of it, and seemed clearly to understand all the best parts of it, even those in which the greatest science is employed.

12th. But the *authorities* of Rouen are not, it appears, so sensible to the effects of good music as the *bourgeoisie*, for on the night of the first performance of *Deux Nuits*, the leader of the band M. Schaffner, accompanied by other musicians, executed a serenade under the window of M. Boieldieu, which the *Commissaire de Police* mistook for a *bruit*, and the whole party were immediately subjected to a procès-verbal. The cause came before the *Police Municipale*. The auditory, consisting of the theatrical band, were not a little clamorous, exclaiming "Either we are all guilty, or M. Schaffner is innocent! We all demand the honour of condemnation!"

M. Noel, counsel for Schaffner, pleaded that the law against serenades was made to prevent the serenading of popular deputies, and only intended to operate in political cases. The *Commissaire*, however, after deliberating twenty minutes, declared that the pretext of honouring M. Boieldieu was frivolous, and injurious even to him, since it was injurious to an honest man to make him an excuse

[illegible] and mentioned the delinquent in a previous paragraph. [illegible] subscription [illegible] Malibran [illegible] [illegible] the expenses of the performance.

Query. Has the Magazine of Music taken a month from each of Mendelssohn [illegible] [illegible] Grace of the [illegible] Prince?

11th. An excellent judge of music and of the drama says, speaking of Mademoiselle Heinefetter, who has lately made a very great impression [illegible] "She has more in common with the dear but lamented Malibran than any singer I have heard since her death. Her voice is not [illegible] but it is [illegible] and [illegible] [illegible] [illegible]

[illegible]

[illegible]

[illegible]

[illegible] [illegible] [illegible] [

gallo, and their music exclusively sacred. Carnicer, the present director of the Italian opera at Madrid, makes the only exception, he has written two operas, "Elena y Constantino," and "Leocadia," both of which have been most successful.

RIO DE JANEIRO.

The Opera.—Rossini is here the "grand Napoleon of the realms of song," so much so that Paër is passed over and Mozart unknown. The principal characters of the operas are well filled, the chorusses, on the contrary, make "the most odious compound of villainous noise, that ever insulted the ears of man." The ballet is a favourite amusement, and every way creditable to the management. Generally speaking, the dancers are not excelled by the Parisian themselves.

PARIS.

Mademoiselle Heinefetter has published a justificatory plea, in the French papers, on the subject of her recent departure from Cassel, where she had bound herself by oath to return. She states that the oath in question was administered to her during her minority, when the mercenary talents of a prima donna are but imperfectly developed. She further declares, that a residence at Cassel is by no means suited to her present state of health. The fact is, that administering oaths to young, pretty and accomplished actresses, is rather a *far-fetching* than a *far-seeing* precaution. "At lovers' perjuries they say Jove laughs," and on those the thunderer quite as likely to be thrilled by the sweet, grave face of a young lady of eighteen, who devotes her powers to management expressly before she is aware of their extent and value. Should Heinefetter come among us, we hope she will sing decently without swearing to do so. To her we would say—

> "Do not swear at all—
> Or if thou will swear by thy gracious self,
> Thou will believe me."

Madame Malibran on her re-appearance in the character of Ninetta in *La Gazza Ladra*, was received with the most deafening plaudits. So enthusiastic was the cheering at the commencement of the overture, it is possible that the lady was unable to give that piece with the wonted effect, her voice being manifestly tremulous from emotion. Towards the end of the first act, however, and throughout all the scenes of the second, she was, to use the French phrase, "magnifique." Her second appearance was no less successful. Ipsboski's Fernando was highly creditable to him.

A new production at the Opera Comique, called the *Dernière Aventure d'Aregnon*, written by M. Hoffmann, and composed by M. Halévy is likely to increase the well-merited celebrity of the latter. The distinguished talent evinced in his "Clari," is observable also in the lively trifle now under consideration. The chorus *Love, rare Flower* is a charming composition, sparkling with the vivacious spirit of the "all enchanted" scene. The opera was well performed, Ponchard, Madame Casimir and Mademoiselle Mennet, acquitting themselves with their usual ability.

A pleasant story is told of Rossini, and a Mr Pl——, an advocate of song at Bologna not long since. This gentleman is in possession of a musical library, comprising a selection of the best French and other compositions, many of which are very little known. Rossini heard of this, and when engaged with the composition of Wallace Tell, he applied to Mr. Pl—— for any Swiss airs which he might have in his collection, as it was important to introduce a national air in the forthcoming opera. Shortly after, Mr Pl—— forwarded four airs, three of which were returned by Rossini as unsuitable. The fourth he kept, it being, as he said, redolent of the Helvetian mountains, and he used it as a ranz-des-vaches for the Tyrolese in the third act with what success, all who have heard the opera can testify. The cream of the history is, however, to come, after the triumph of *Wallace Tell* and in particular of the Tyrolese air, if Maestro received a congratulation from Monsieur, in which Mr Pl—— after unfortunate exertion for his happy and innocent deception, honestly declared that to himself was the real author of that universal Swiss air.

For the correctness of this story we cannot vouch—but, if true, it is one of the most pleasant reminiscences of the current gossip of heroic, to see the great Maestro, distinguished alike by his talents for music and superstitions, thus perfectly unnerved in turn.

Pellegrini has been appointed Professor of Singing at the Royal Academy of Music.

Monsieur Adam, Professor at the Royal Academy, and author of the *Methode de Piano*, has received the decoration of the Legion of Honour. This well-earned distinction must be gratifying to the many admirers of M. Adam.

The Drama.

Covent Garden Theatre.

On the 17th of last month was presented at this theatre, a Comic Opera, under the title of *The Night before the Wedding and the Wedding Night* a name half as long as the passages to *The Minor Drops*, but which might not, by "judicious curtailment" as the critics have it, be constructed into *The Wedding Eve and Wedding Night* very beneficially for ears as are enthusiastic as well as for those who are frugal in words. It was intended to translate the lively French title literally: this, however, it was thought, might prove unmeaning, and as play-folk are not more exempt from superstition than other folk, it was ruled that the name had better be lengthy than nondescript.

Sir Edward Lascelles, Colonel of Infantry	Mr. Wood.
Lieutenant Alton, a young Officer	Mr. Dunn.
Bagby	Mr Johnson.
Justice Read	Mr. Brunton.
Forgrel, Valet to the Colonel	Mr. Meadows.
Master Valet to Alton	Mr J. Bennett.
Jocelyn, a peasant	Mr Duruset
Pentland, keeper of the Abbey	Mr Evans.
Madame	Miss Stevens.
Alice, a peasant	Miss M. Cowen.

Officers, Servants, People &c.

The music is now laid in England. The period, some time between the Restoration and Revolution.

This is a literal translation, we are informed, of M. Scribe's *Deux Nuits*. If he had never produced better dramas than this, he would not have obtained so much wealth or have acquired to himself so large an income as he possesses: for of all the "exhibitions for money" we ever sat out, this is the most free from everything in the shape of interest, wit, or humour. The story or plot, we will not enter into here, as it may be found in our Number for March last.

But leaves of brushes, and even of mourning, as in the drama, the music supplies the deficiency. The book of

songs published by the theatre, affords us no clue by which we might assign to M. Benedict, and Mr. Bishop, the pieces in the opera appertaining to each. By far the greater part of them belong to the French composer, we are by the different styles led to conclude; but few or these things, at most, declare themselves to be of British growth, and as Britons we have no reason to blush for them; it is to be lamented, therefore that we are not authorized to distinctly claim them for our talented countryman.

As most of these compositions will probably, come under our notice in an engraved form, we do not here particularize them, but content ourselves by stating generally that they evince an abundance of that best kind of musical science, the sum and end of which is to please those who, with an accurate ear and habituated to good music, have acquired a correct taste; which is, in fact, knowledge, though possibly unattended by much, if any, practical skill. There is enough however, in the finales and in some two or three more pieces, to constitute such as can only bring themselves to admire the various species of counterpoint, "beautiful wrong," and those other mechanical merits which prove the musician to have been laborious, though they afford no evidence whatever of his genius.

On this occasion Mr Dean made his first public appearance. He is very young and possesses a tenor voice, rather guttural, but of great compass—so high, indeed, that many have been tempted to consider it as an alto, or contra-tenor. He evidently sings just what he is taught, and his style does not inspire us with any exalted opinion of his master's power of communicating knowledge. But his intonation is perfect, that is, he never sings a note out of tune—an invaluable quality. As an actor, he is decidedly the least accomplished person we ever saw on the boards of a theatre. His manner of treading the stage and his attitudes, denote either a degree of bashfulness, almost gaitish, or an entire want of that instruction on the subject of personal deportment, without which no theatrical performer should—in the present day—venture to come before the public.

The chorusses were well performed, and the orchestra powerfully contributed to the success of the opera, which was given out amidst acclamations, and with only two or three dissenting voices. It continues to be played alternately with *Romeo and Juliet*—the latter having lost none of its attractions, though it has run upwards of twenty nights, Miss Kemble receiving, and deserving, more and more applause at each repetition.

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The Musical Gem, consisting of eleven Original Compositions, Vocal and Instrumental, elegantly bound in White and Yellow Satin Paper and Blue Morocco, with Gold Lines and Gilt Edges, embellished with an highly-finished Lithographic Drawings on Drab Paper, containing Portraits of Mad. Malibran and Madlle. Sontag, dedicated to Her Royal Highness the Duchess of Kent, and edited by W. Ball and N. C. Bochsa.

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That Solemn Hour. Words and Air. Rodwell.
The Opera of "The Night before the Wedding and the Wedding Night," adapted to the English Stage from Boieldieu's "Les Deux Nuits," by Henry R. Bishop. Song by Mesdames Hughes, H. Cooke, Honey, Wood Dear Air, &c. &c.
"In a cottage by the Mountain." Song with Italian accompaniments, W. Ball
"Lovely Lady, sleep awhile."
"My Home" J. Howell.
"Amidst the gay and festive crowd," by Devenay.

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"Rendezvous de minuit,"
"Chagrin d'amour"
} Song and Composed by Mad. Malibran.

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1829.

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CHARMANTE GABRIELLE,

An Air

ATTRIBUTED TO HENRI IV. OF FRANCE,

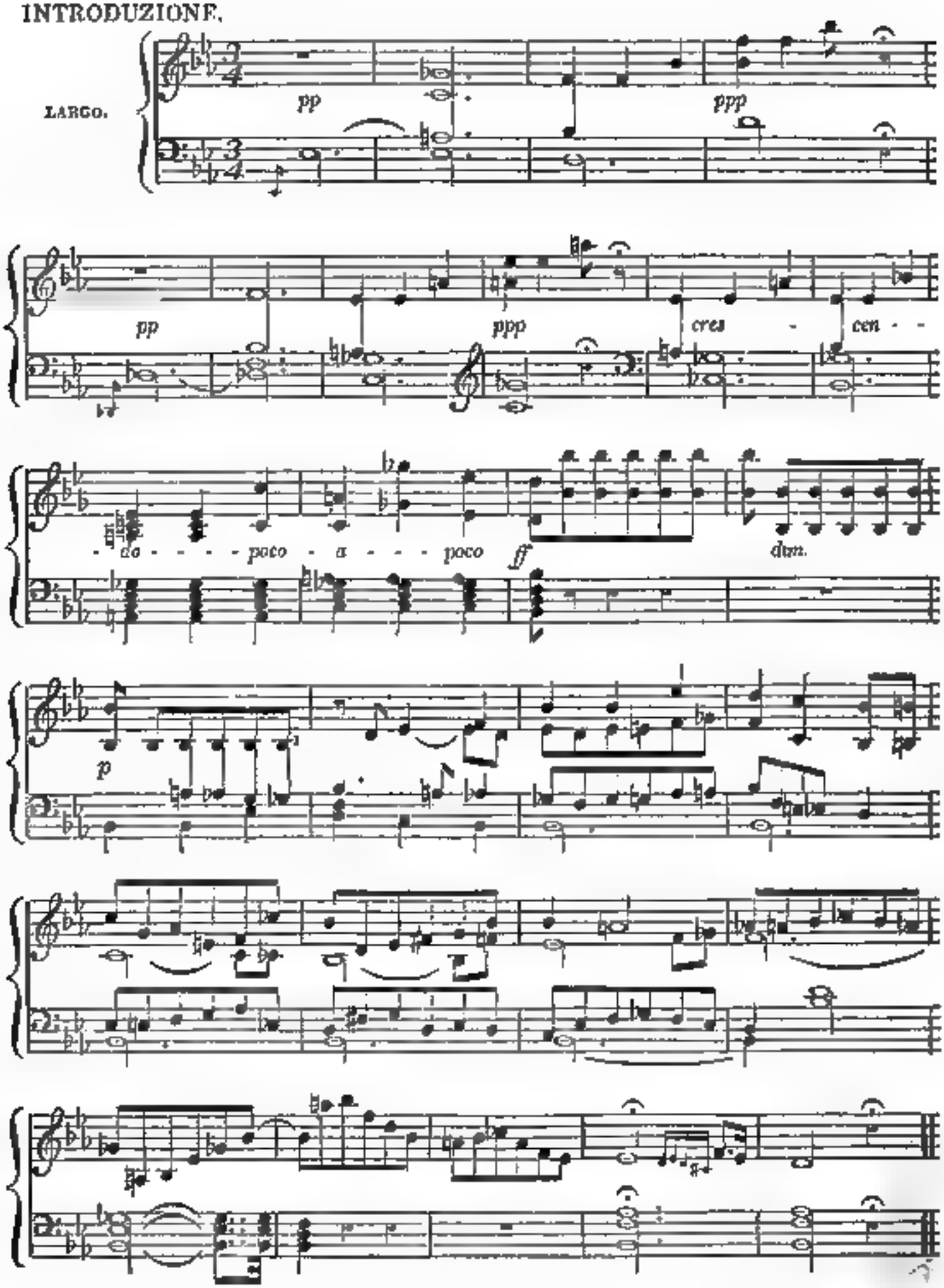
WITH

AN INTRODUCTION, AND VARIATIONS,

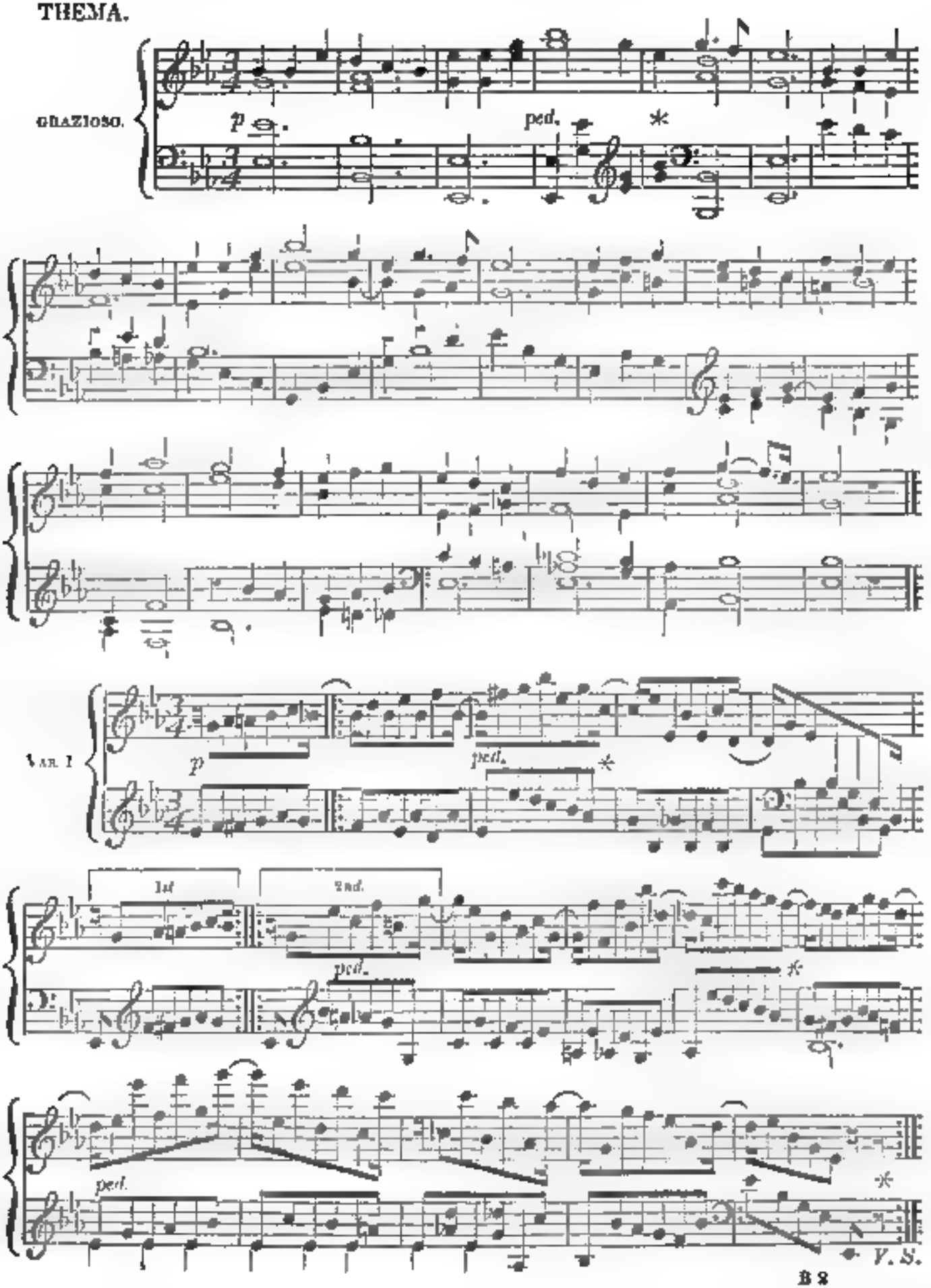
COMPOSED BY

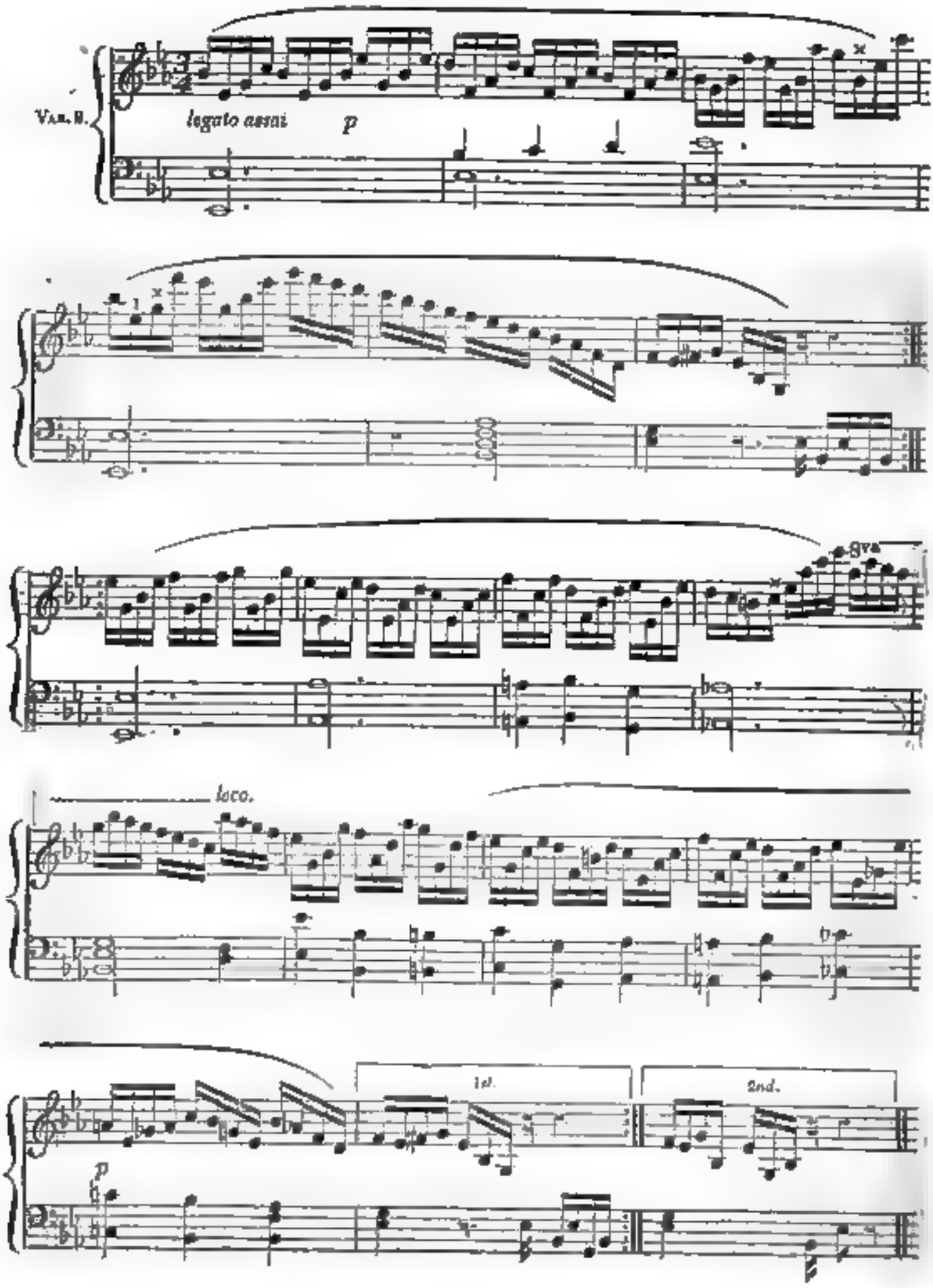
GEORGE ONSLOW, Esq.

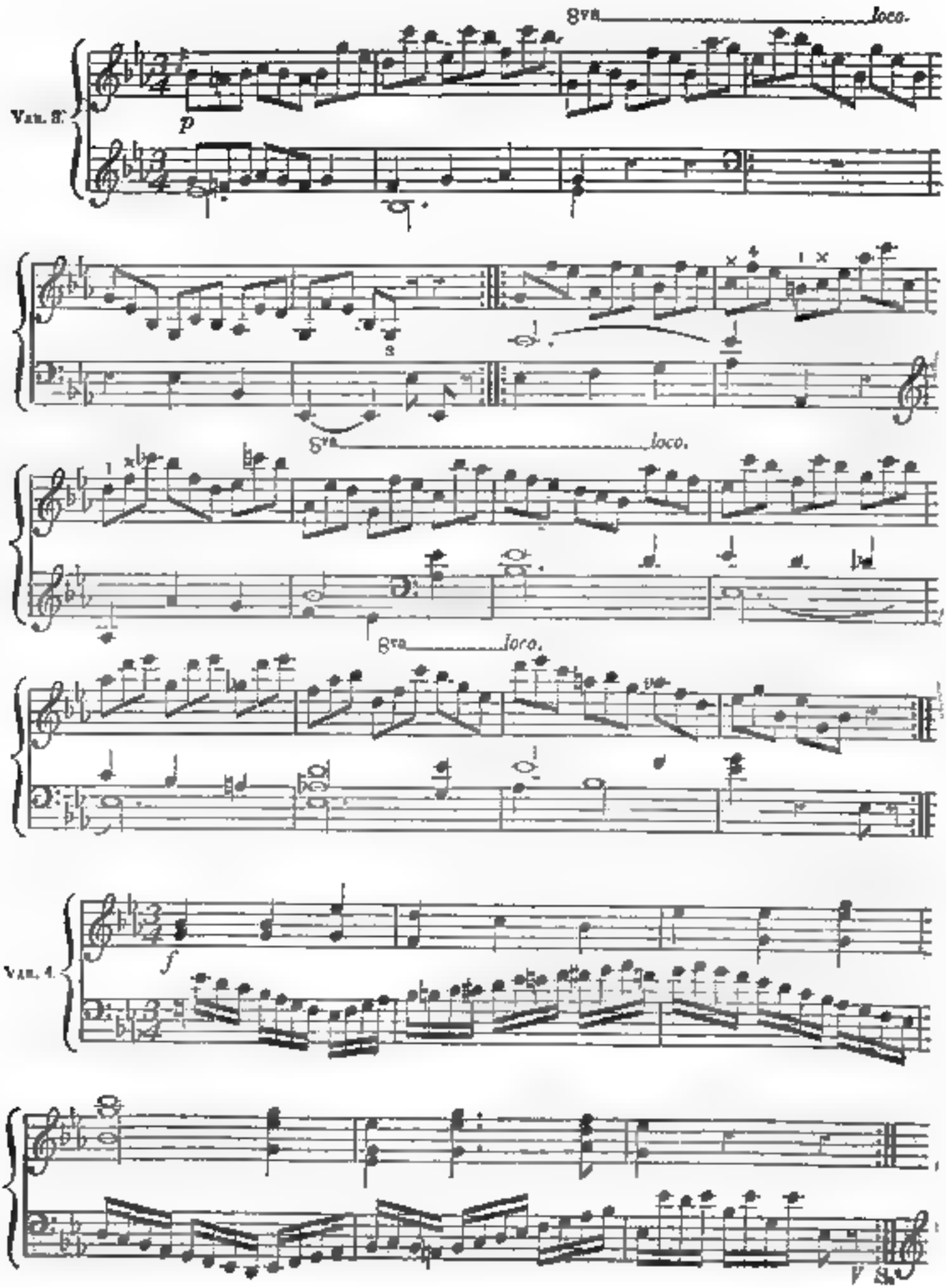
INTRODUZIONE.

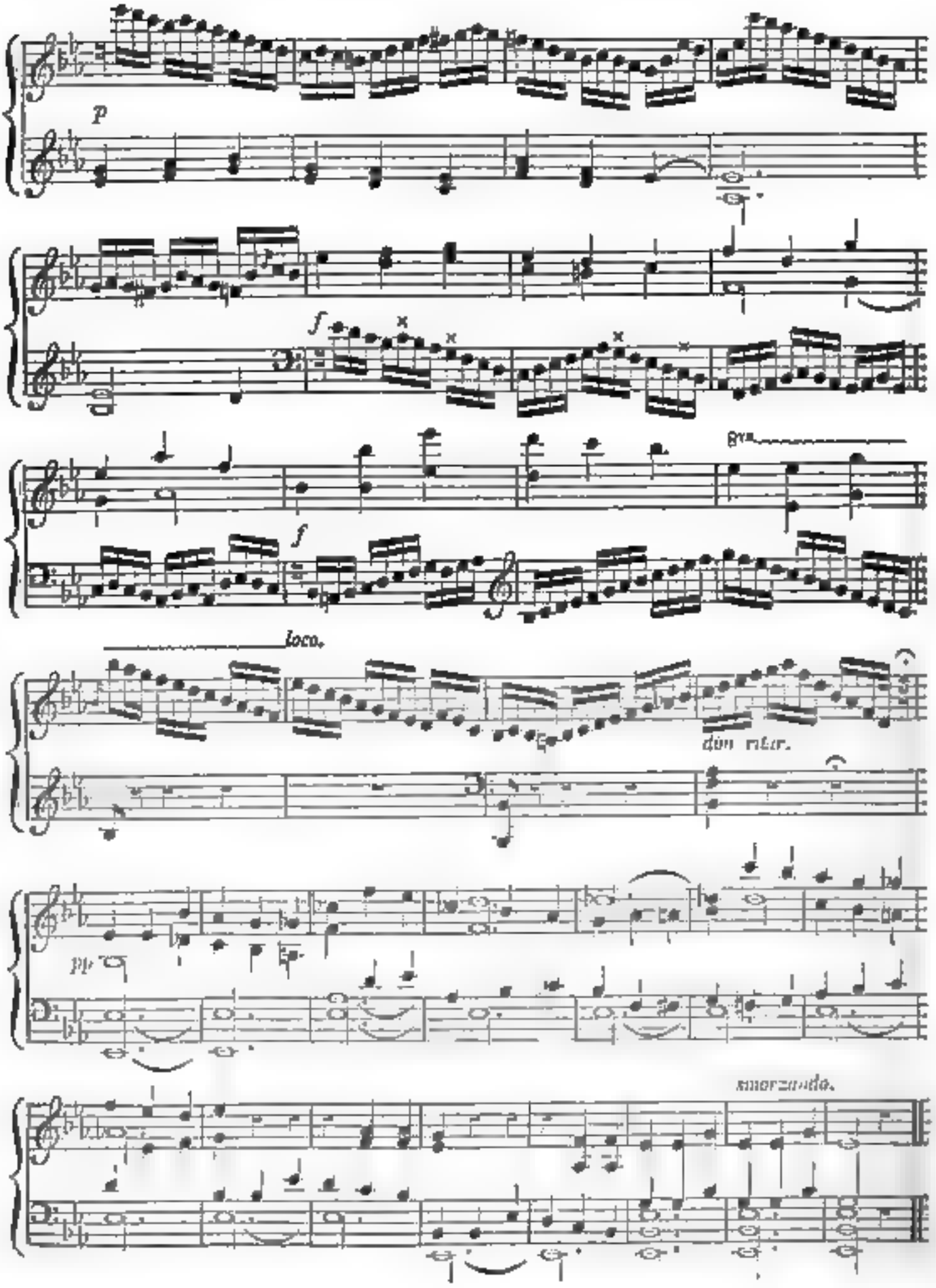


THEMA.




Var. II.
legato assai
p
8va
loco.
1st.
2nd.
p


8va loco.
Var. 3.
p
8va loco.
8va loco.
Var. 4.
f
V. S.

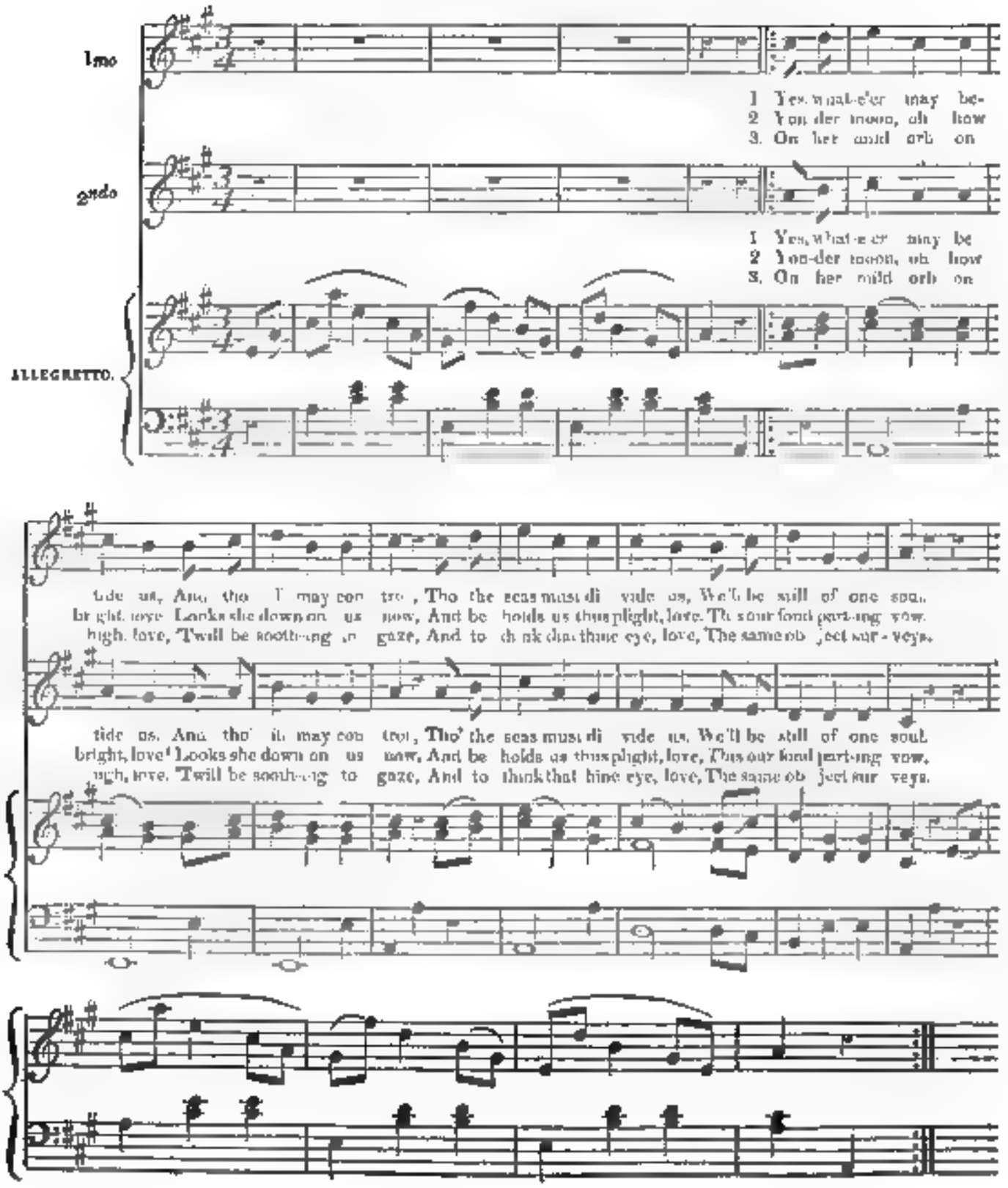

p
f
8va
f
loco.
dim. rit.
pp
smorzando.

Duettino.

"YES, WHATE'ER MAY BETIDE US,"

FROM DIE WIENER IN BERLIN,

The English Words written and adapted to it for this Work.


1mo
2ndo
ALLEGRETTO.
1 Yes, whate'er may be-
2 Yon-der moon, oh how
3. On her mild orb on
1 Yes, whate'er may be
2 Yon-der moon, oh how
3. On her mild orb on
tide us, And tho' it may con trol, Tho' the seas must di vide us, We'll be still of one soul.
bright, love Looks she down on us now, And be holds us thus plight, love, Thus our fond part-ing vow.
high, love, 'Twill be sooth-ing to gaze, And to think that thine eye, love, The same ob ject sur - veys.
tide us, And tho' it may con trol, Tho' the seas must di vide us, We'll be still of one soul.
bright, love! Looks she down on us now, And be holds us thus plight, love, Thus our fond part-ing vow.
igh, love, 'Twill be sooth-ing to gaze, And to think that thine eye, love, The same ob ject sur veys.

Scotish Air,

"I DOWNA LAUGH, I DOWNA SING,"

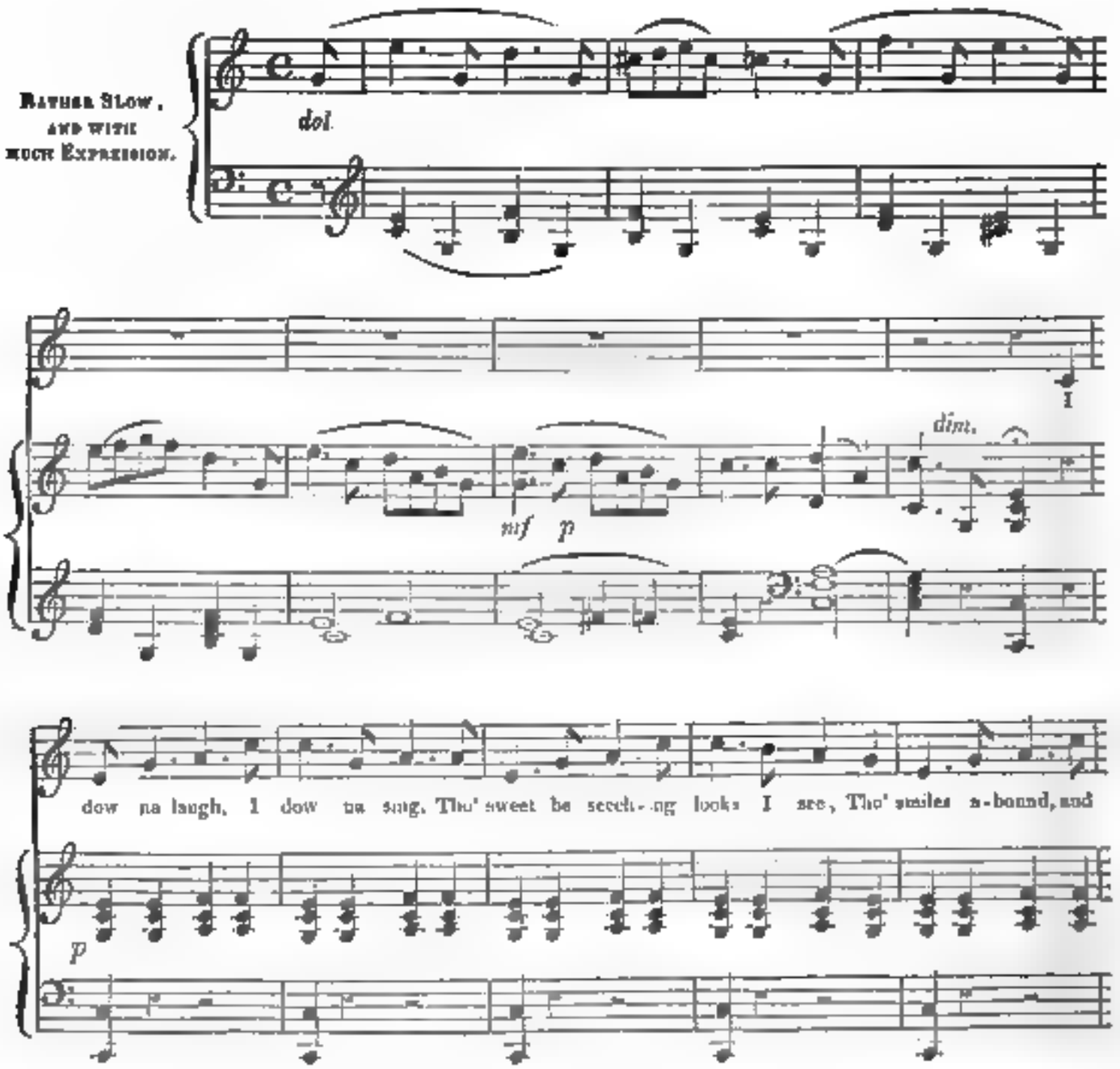
THE WORDS AND MELODY BY

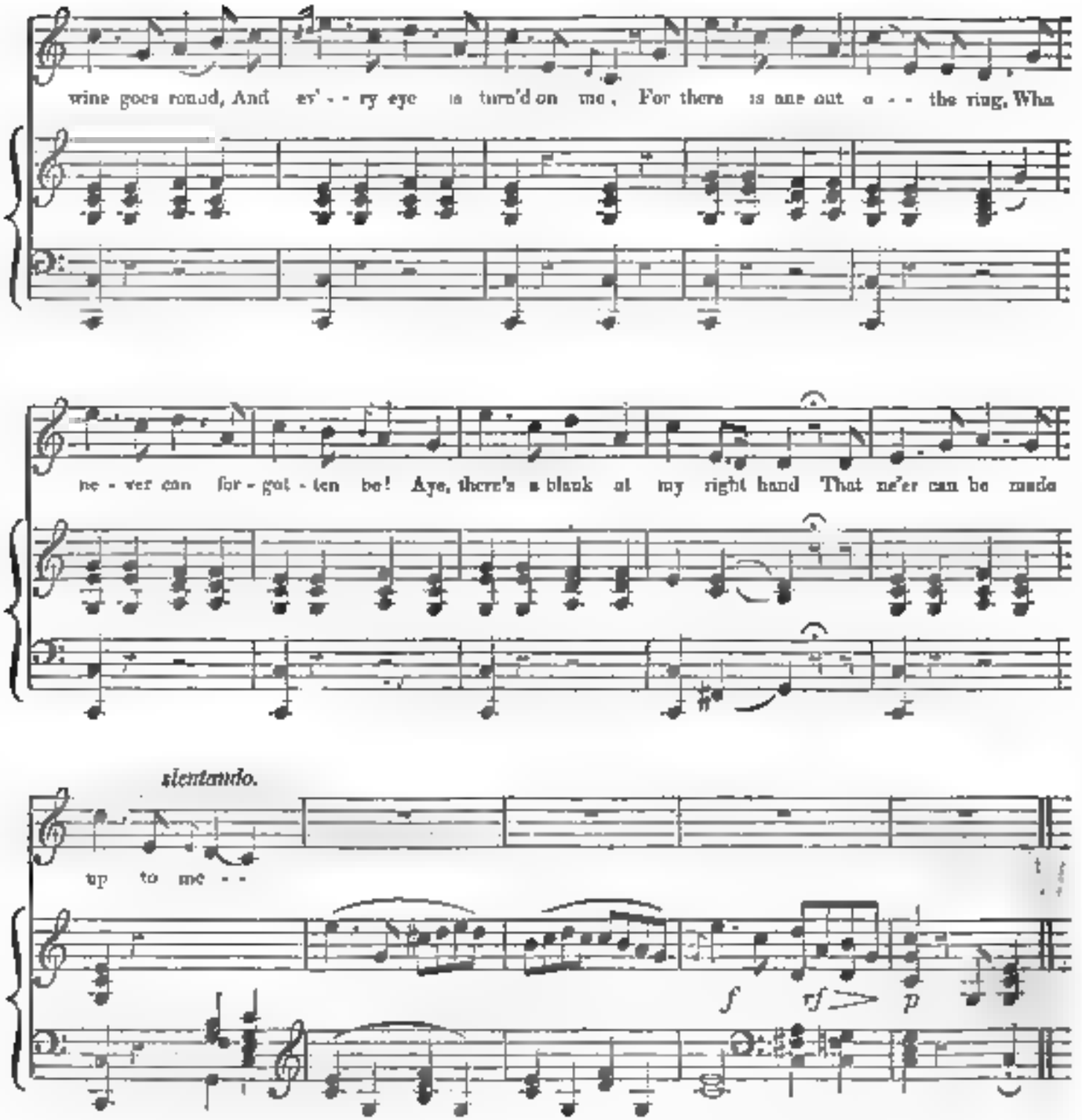
THE ETTRICK SHEPHERD, (R. HOGG,)

THE SYMPHONIES AND ACCOMPANIMENTS BY

H. R. BISHOP

From "Select and Rare Scotish Melodies," just published by Goulding and D'Almaine. See *Review* for the present month.


Rather Slow, and with much Expression.
dol.
dim.
nf
p
dow na laugh, I dow na sing, Tho' sweet be seech-ing looks I see, Tho' smiles a-bound, and
p


wine goes round, And ev' - - ry eye is turn'd on me, For there is one out o - - the ring, Wha
ne - ver can for - got - ten be! Aye, there's a blank at my right hand That ne'er can be made
slentando.
up to me - -
f
rf
p

2.

'Tis said, as water wears the rock,
That time wears out the deepest line,
It may be true wi' hearts cauld,
But never shall apply to mine!
For I have lived to know and feel,
Though losses should forgotten be,
That still the blank at my right hand
Can never be made up to me.

3.

I blame not Providence's sway,
For I have many joys beside,
And I would fain, wi' grateful heart,
Esteem the same, whate'er betide.
A mortal thing should ne'er repine,
But stoop to the supreme decree;
Yet O! the blank at my right hand
Can never be made up to me!

Glee.

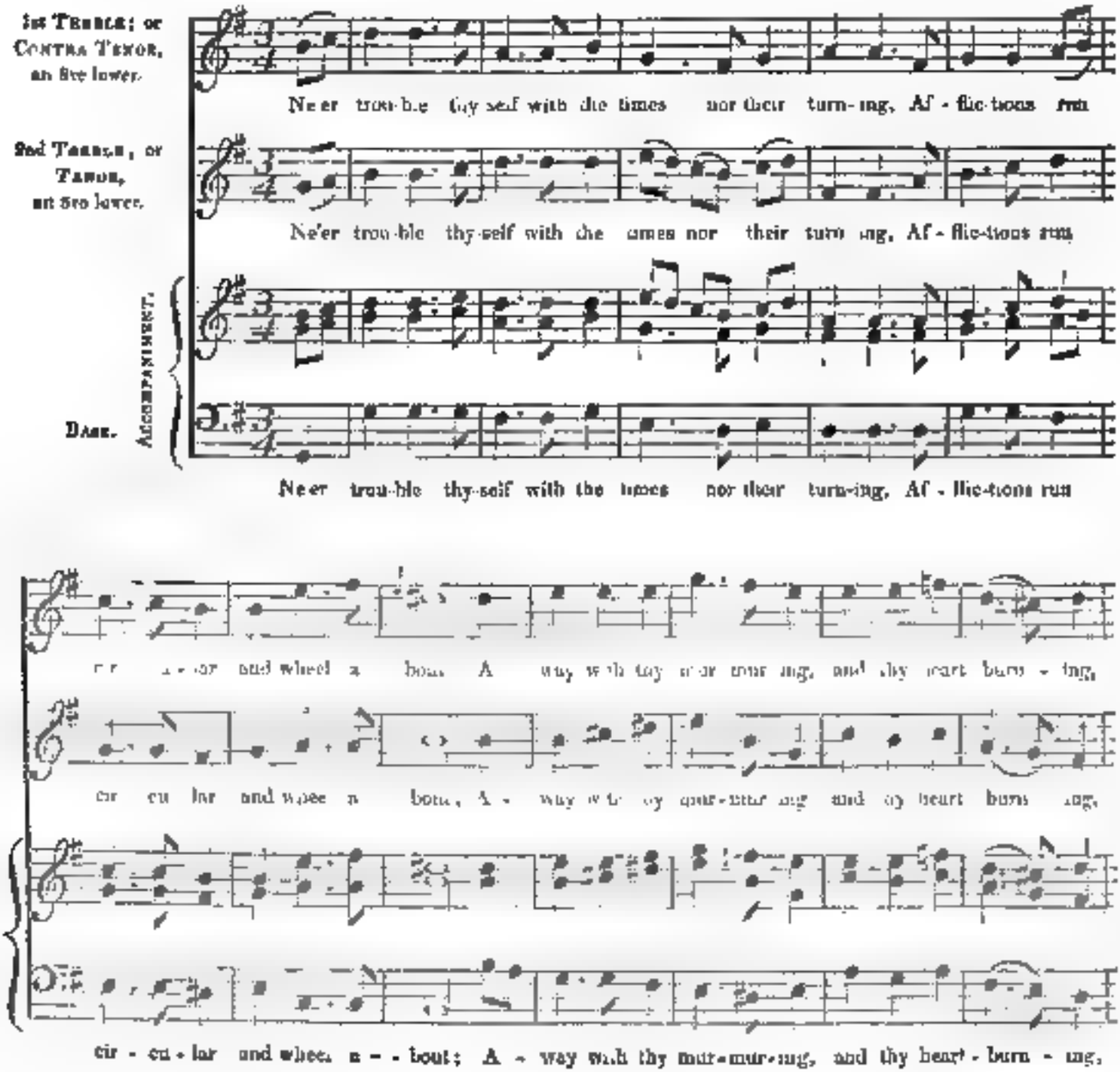
"NE'ER TROUBLE THYSELF,"

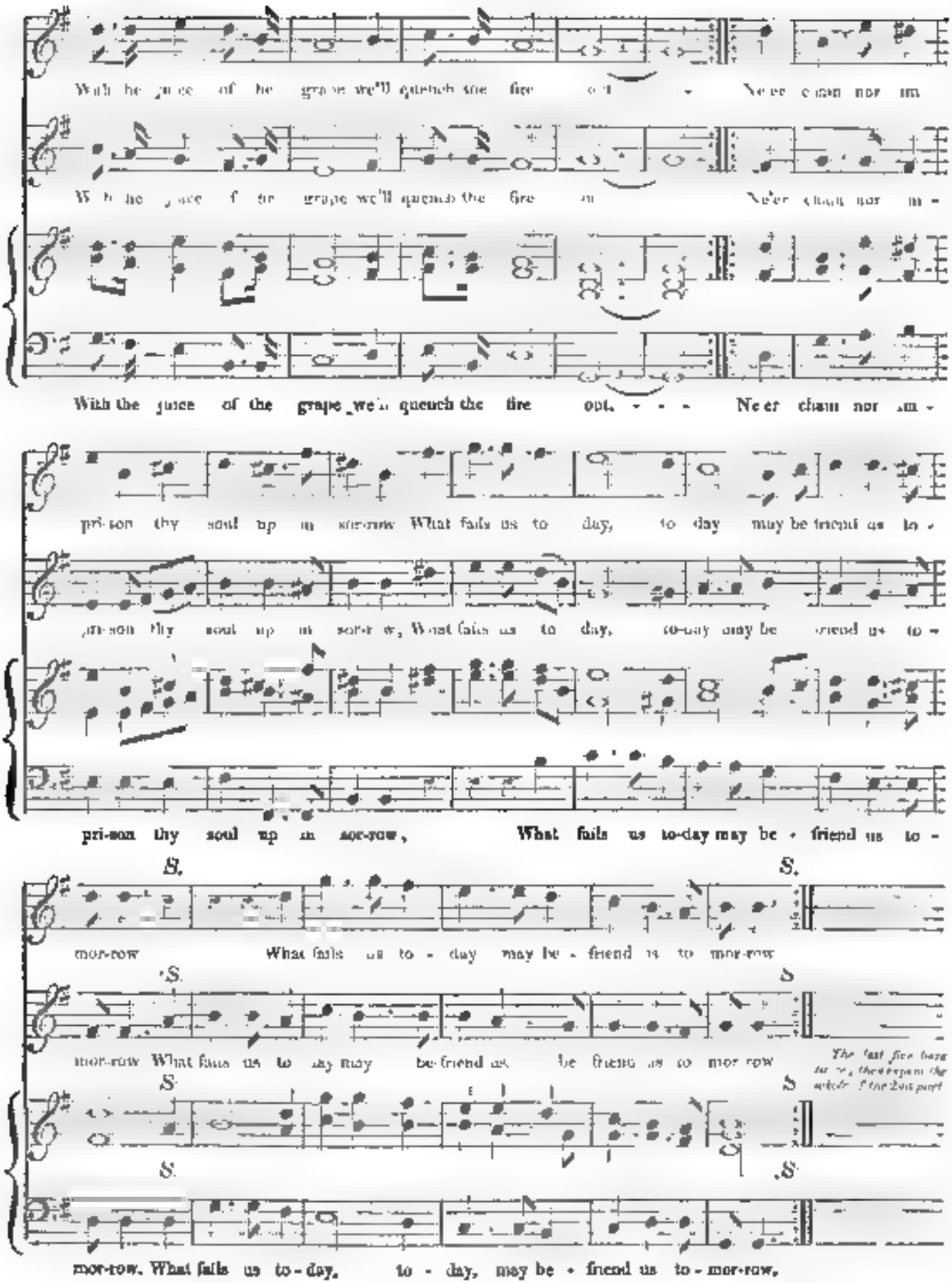
COMPOSED BY

MATTHEW LOCK.

From Playford's Musical Companion, 1673.

[The Piano-Forte part is now added for the use of those who require assistance. but a Glee should never be accompanied unless the Performers need such aid.]


1st Treble; or Contra Tenor, an 8ve lower.
2nd Treble, or Tenor, an 8vo lower.
Accompaniment.
Bass.
Ne'er trou-ble thy-self with the times nor their turn-ing, Af-flic-tions run
Ne'er trou-ble thy-self with the times nor their turn-ing, Af-flic-tions run
Ne'er trou-ble thy-self with the times nor their turn-ing, Af-flic-tions run
cir-cu-lar and wheel a bout, A-way with thy mur-mur-ing, and thy heart burn-ing,
cir-cu-lar and wheel a bout, A-way with thy mur-mur-ing and thy heart burn-ing,
cir-cu-lar and wheel a - - bout; A-way with thy mur-mur-ing, and thy heart-burn-ing,

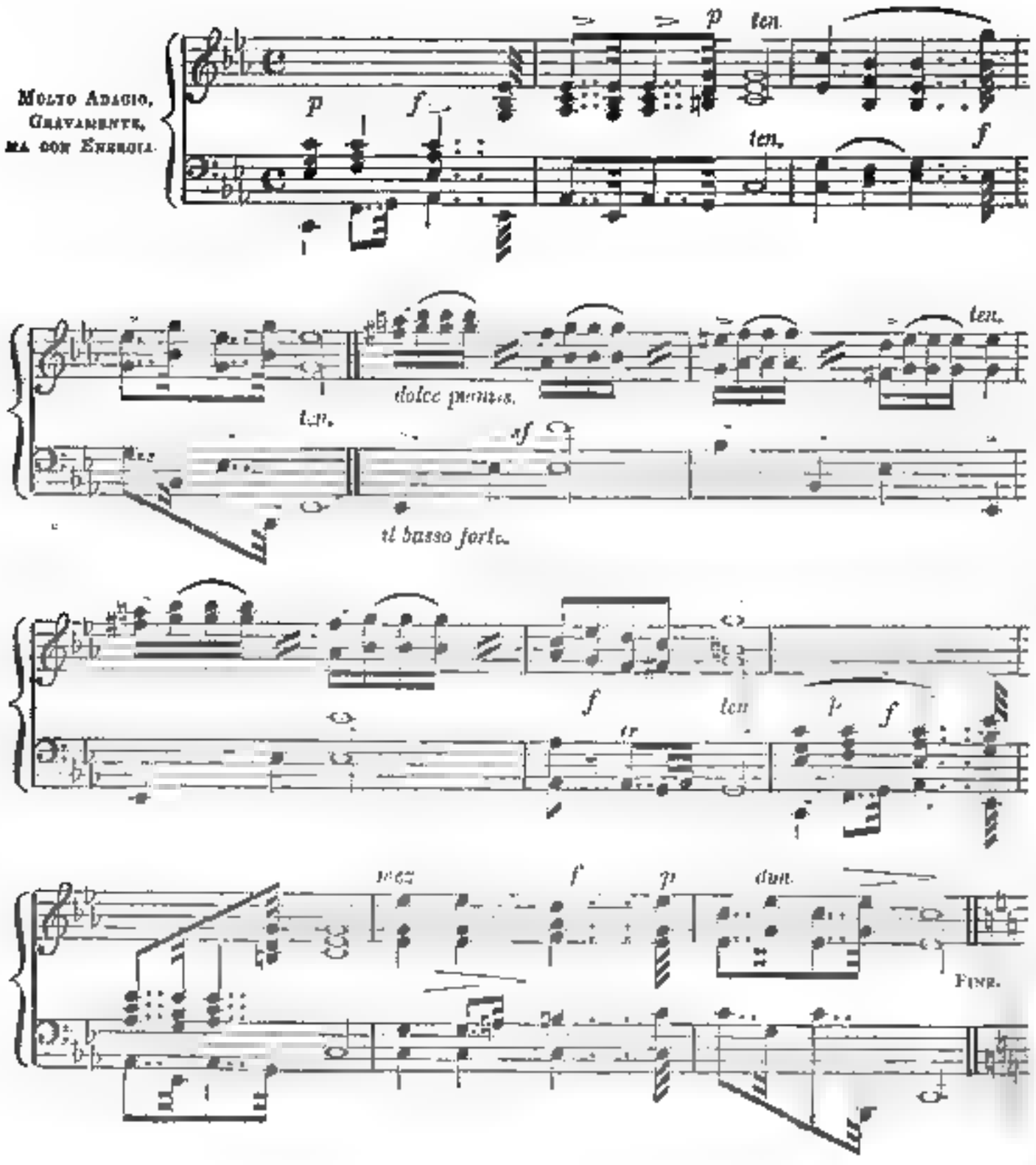

With the juice of the grape we'll quench the fire out. Ne'er chain nor im-
With the juice of the grape we'll quench the fire out. Ne'er chain nor im-
With the juice of the grape we'll quench the fire out. Ne'er chain nor im-
pri-son thy soul up in sor-row What fails us to day, to day may be friend us to-
pri-son thy soul up in sor-row What fails us to day, to-day may be friend us to-
pri-son thy soul up in sor-row, What fails us to-day may be friend us to-
S.
S.
mor-row What fails us to - day may be friend us to mor-row
S.
S.
mor-row What fails us to day may be friend us be friend us to mor-row
The last five bars to "A," the Bass repeats the whole of the first part
S.
S.
S.
S.
mor-row. What fails us to-day, to - day, may be friend us to-mor-row.

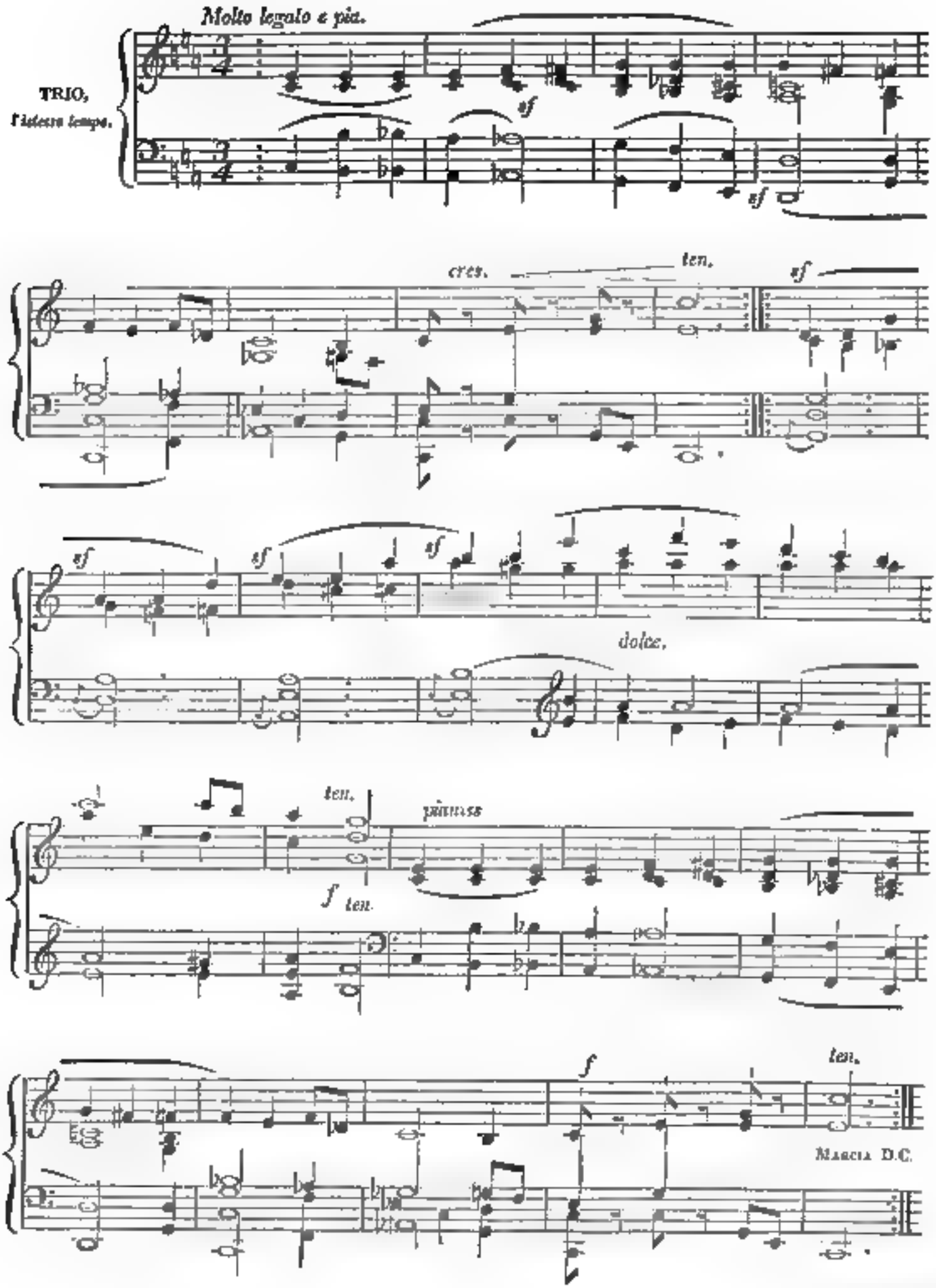
Marcia Funebre,

COMPOSED IN IMITATION OF BEETHOVEN'S STYLE, AND PRESENTED TO

THE HARMONICON,

By FREDERIC W. HORNCASTLE.




Molto legato e pia.
TRIO,
l'istesso tempo.
sf
sf
cres.
ten.
sf
sf
sf
sf
dolce.
ten.
pianiss
f ten.
f
ten.
Marcia D.C.

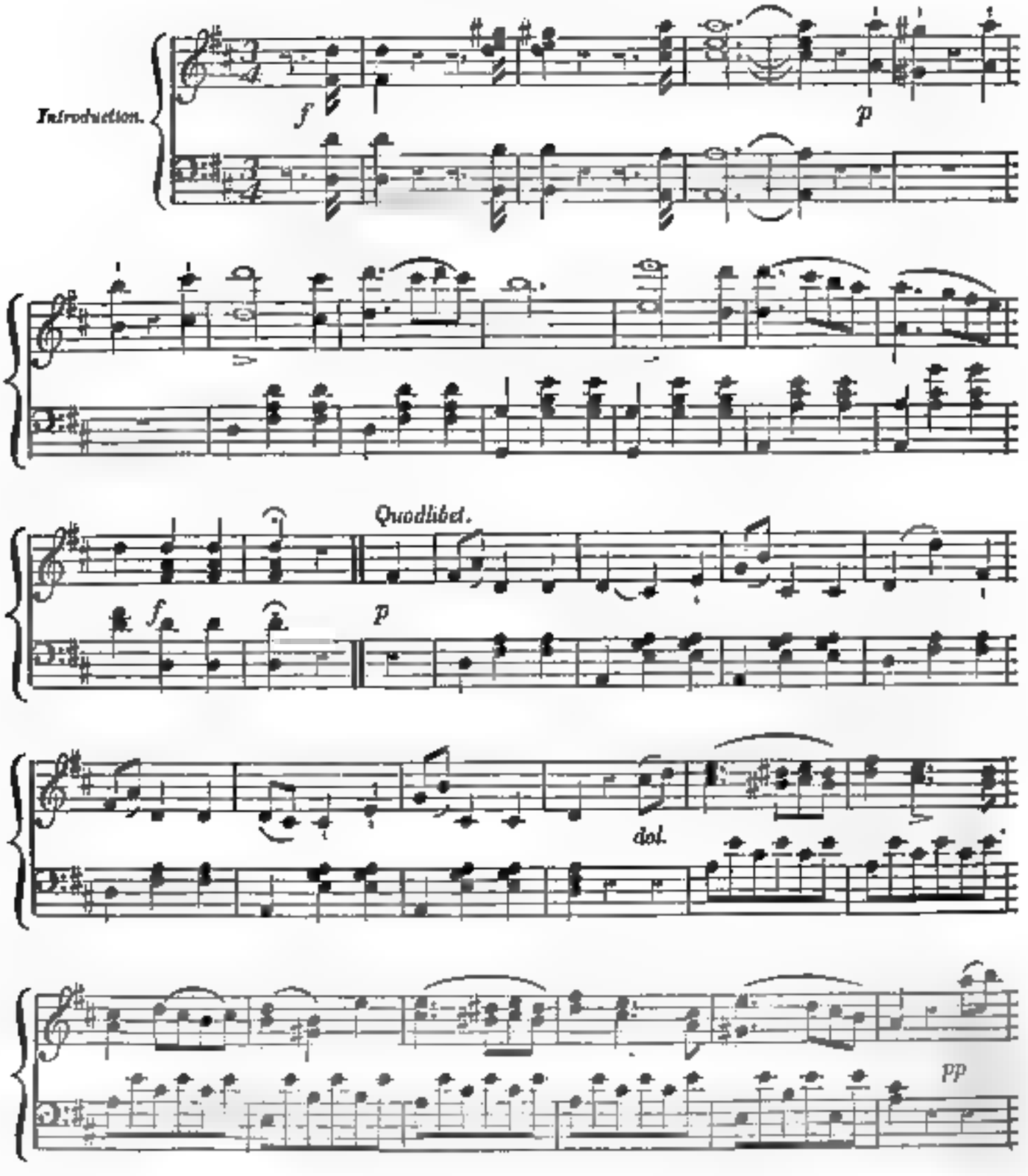
Grand Cotillon

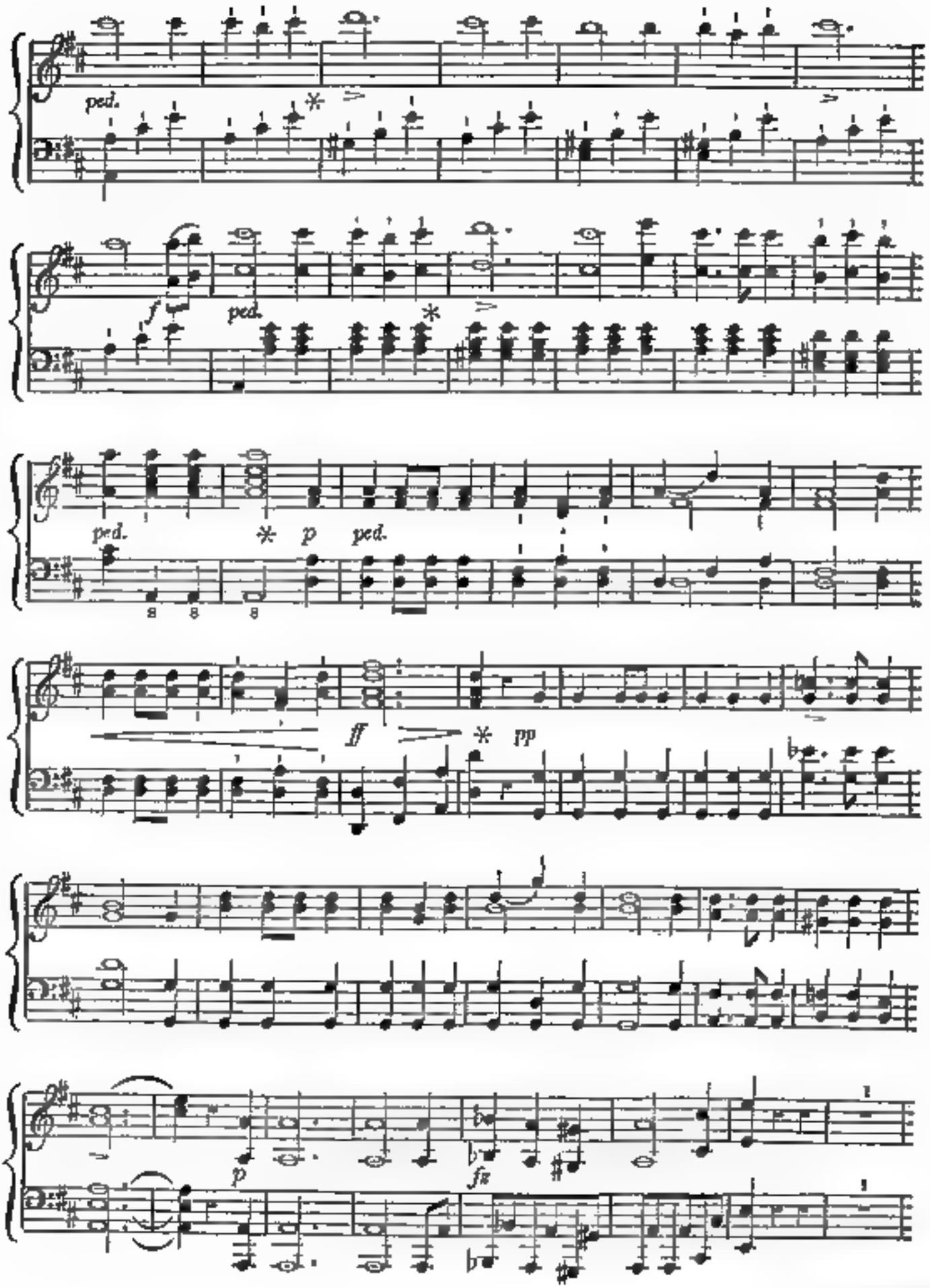
FOR THE PIANO-FORTE,

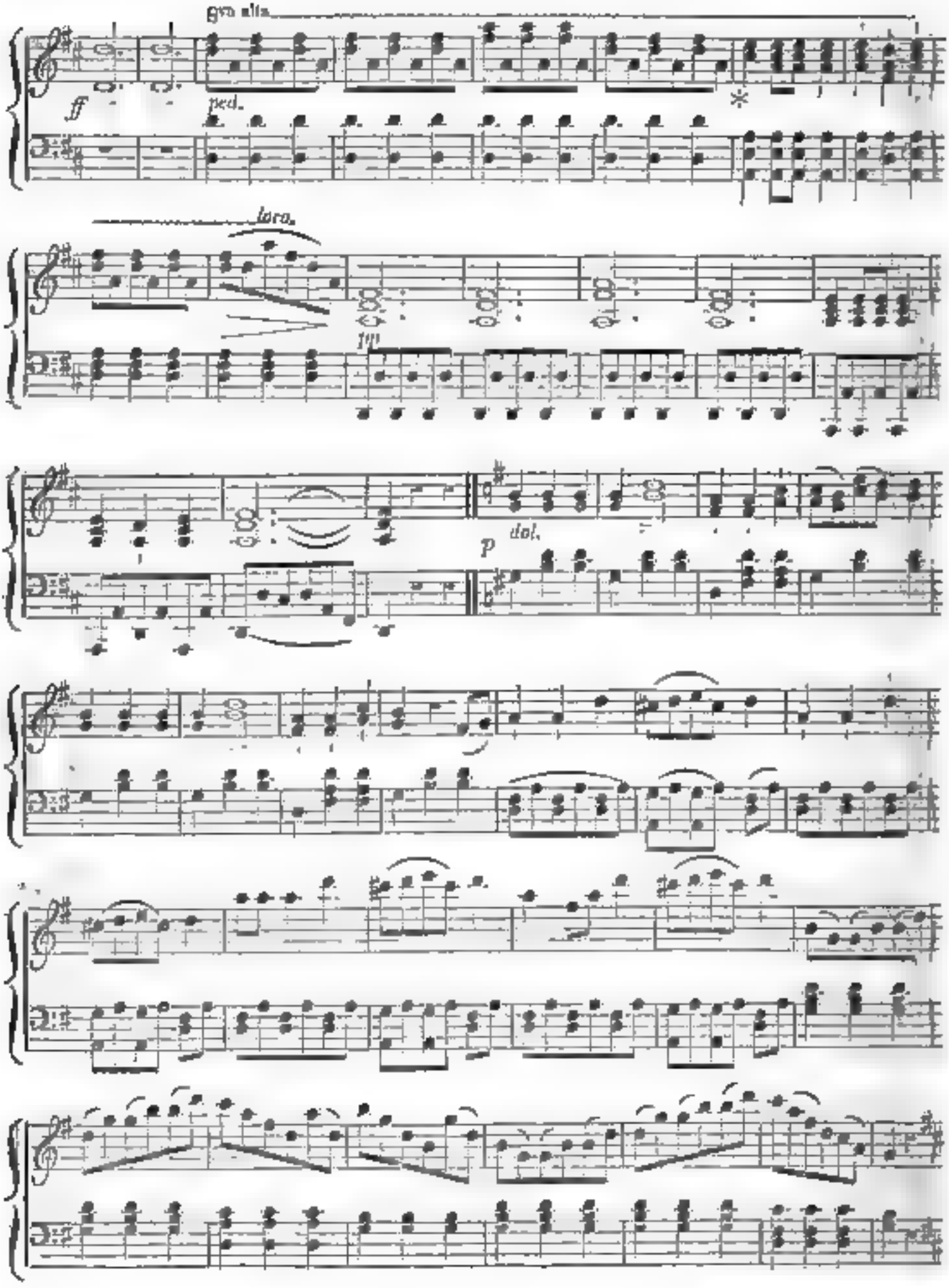
PERFORMED AT THE FANCY BALL GIVEN AT VIENNA BY SIR HENRY WELLESLEY, THE BRITISH AMBASSADOR.

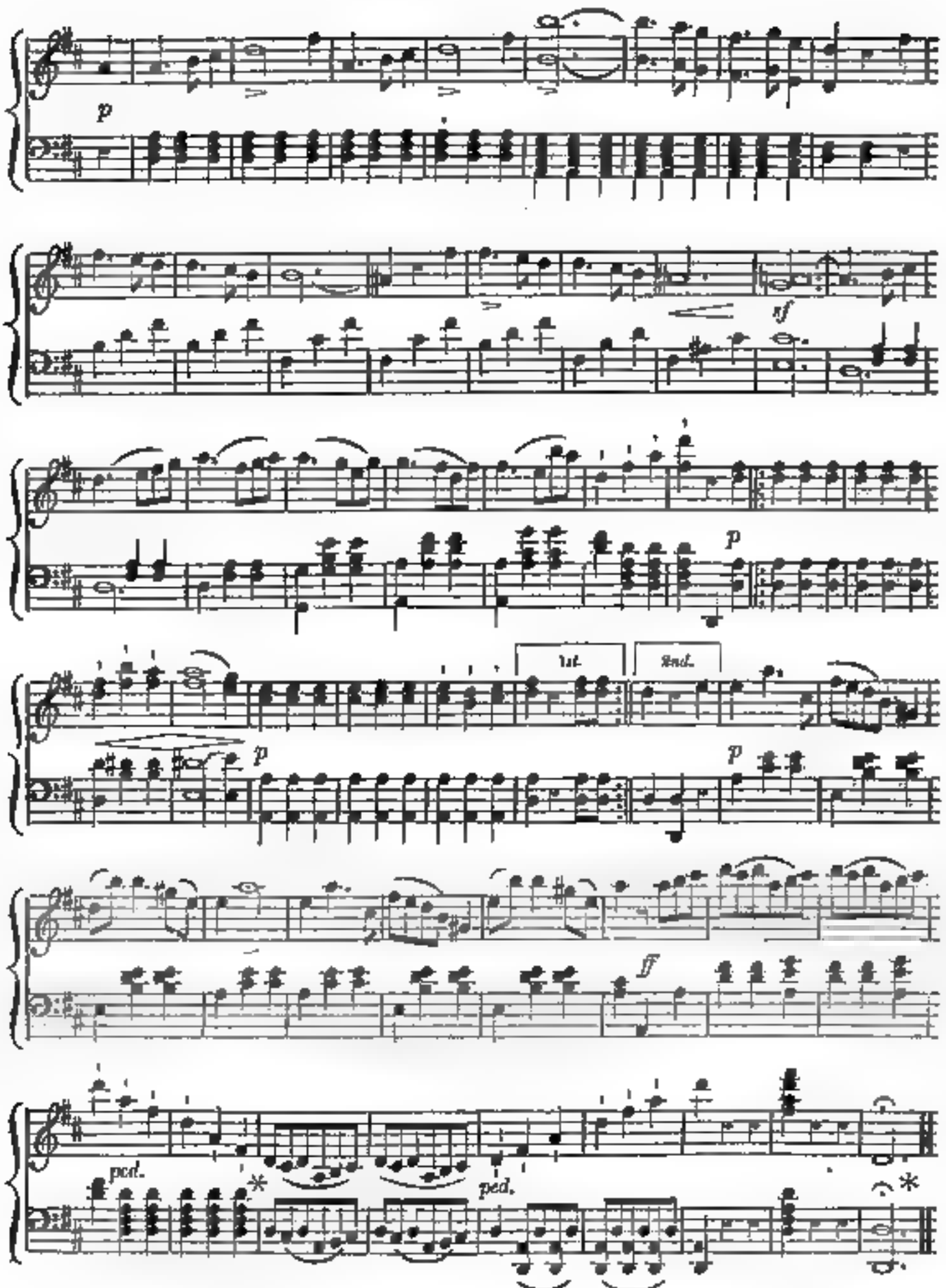
COMPOSED BY

JOSEPH WILDE.




ped.
f
ped.
ped.
p
ped.
ff
pp
p
fz


gva alla
ff
ped.
*
loco.
pp
p
dol.


p
sf
p
1st.
2nd.
p
p
ff
ped.
ped.

Movement

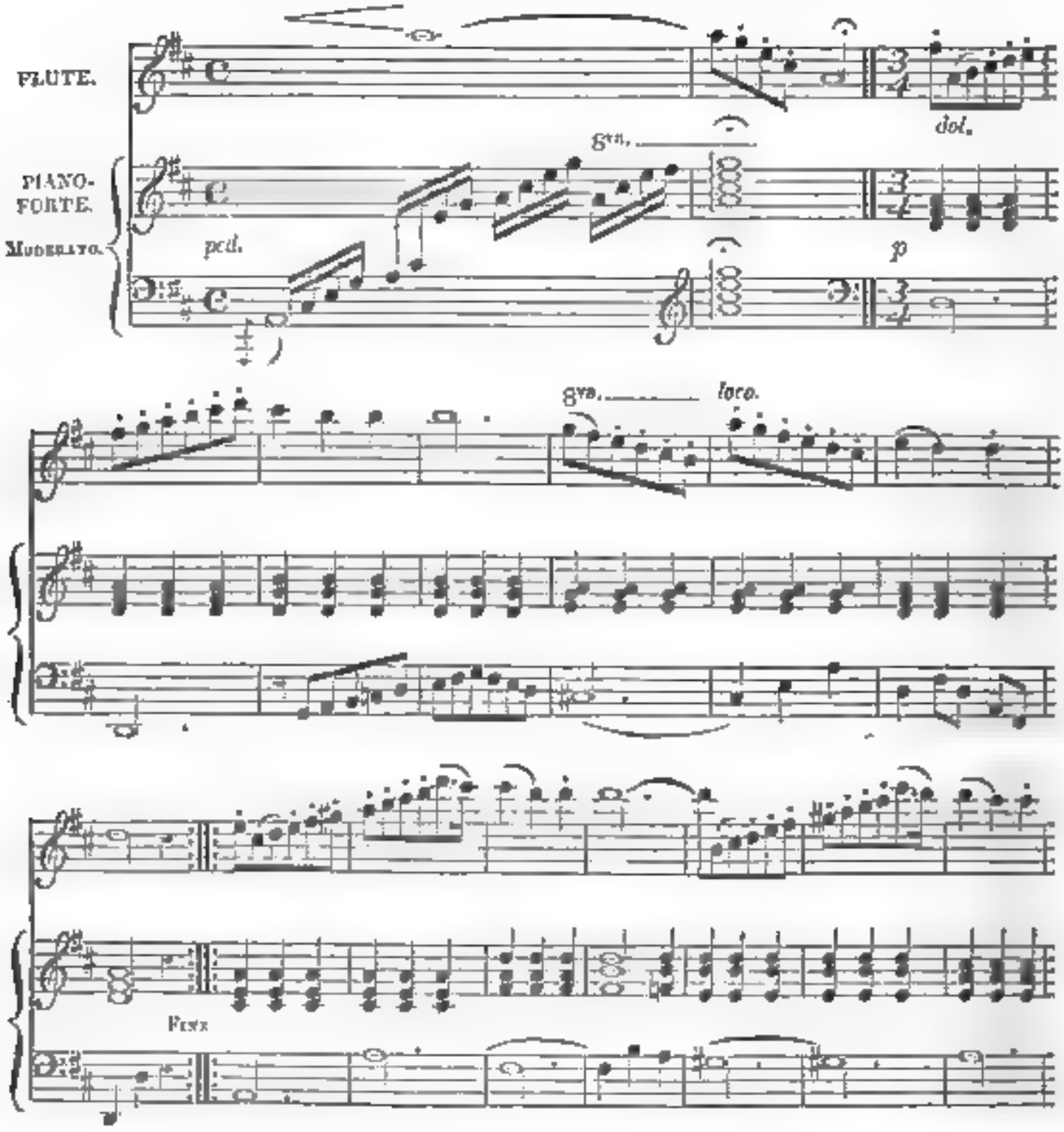
FROM A

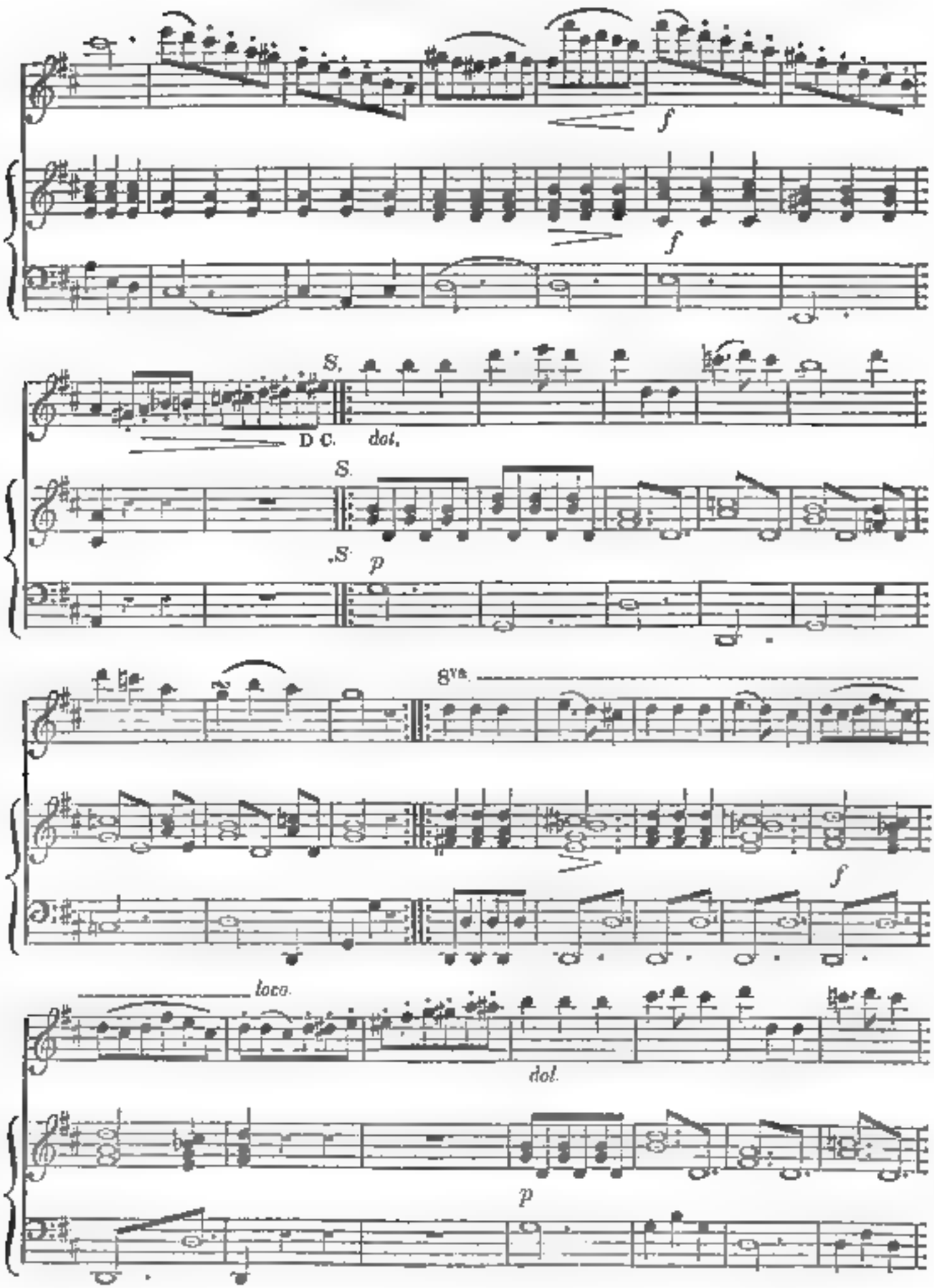
DIVERTIMENTO FOR FLUTE AND PIANO-FORTE,

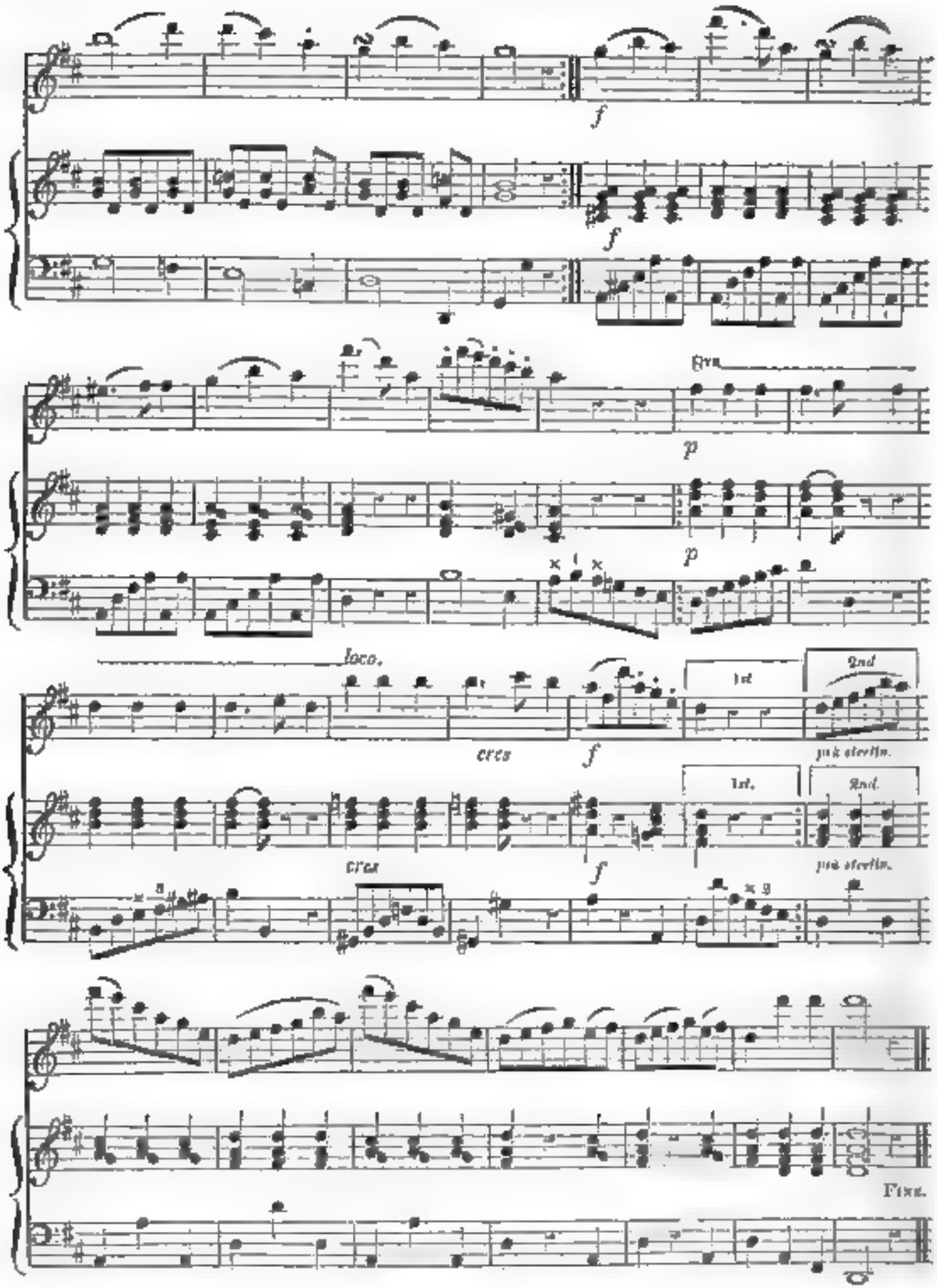
COMPOSED

By GABRIELSKI.

(In the absence of a Flute, the upper staff may be played by a third hand, omitting or altering a very few notes.)




f
f
S.
D C.
dol.
S.
S.
p
8va.
f
loco.
dol.
p


f
f
Cres.
p
p
loco.
cres
f
1st
2nd
più stretto.
cres
f
1st.
2nd.
più stretto.
Fine.

Song.

"THE HOPE THAT LOVERS FEEL,"

COMPOSED BY THE

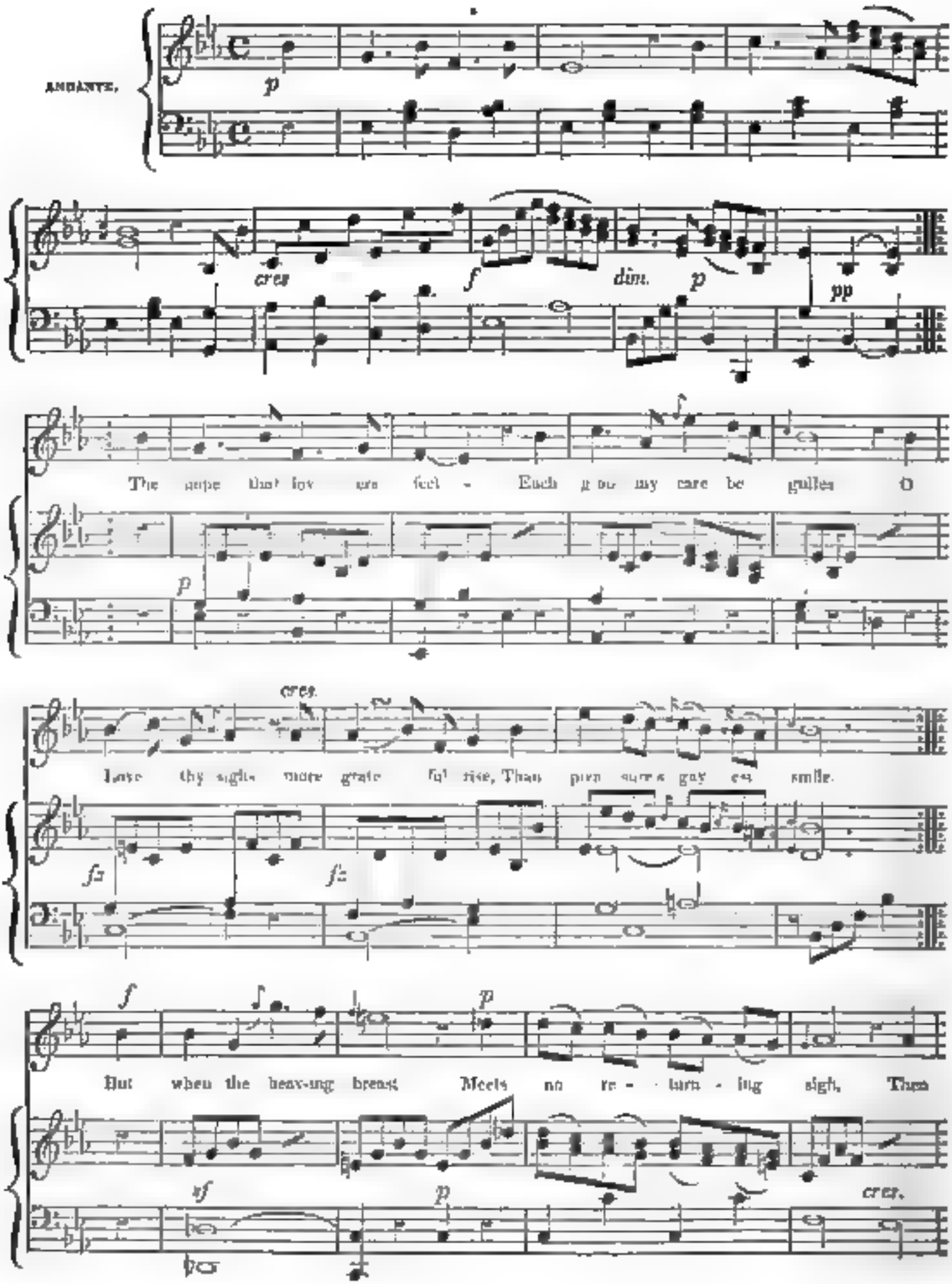
LATE MR. T. A. GEARY, OF DUBLIN;

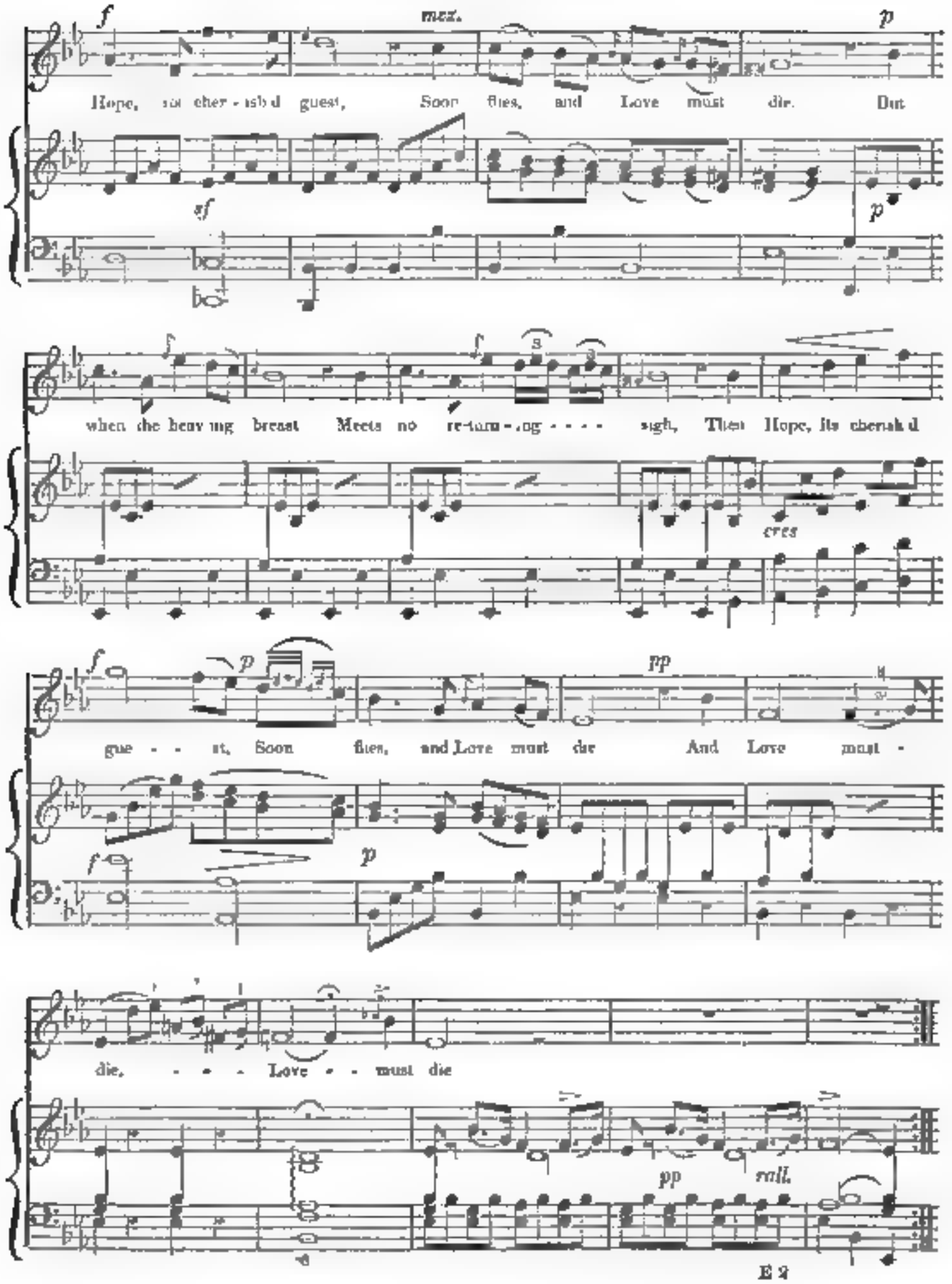
AND

PRESENTED BY HIS BROTHER

TO

THE HARMONICON.

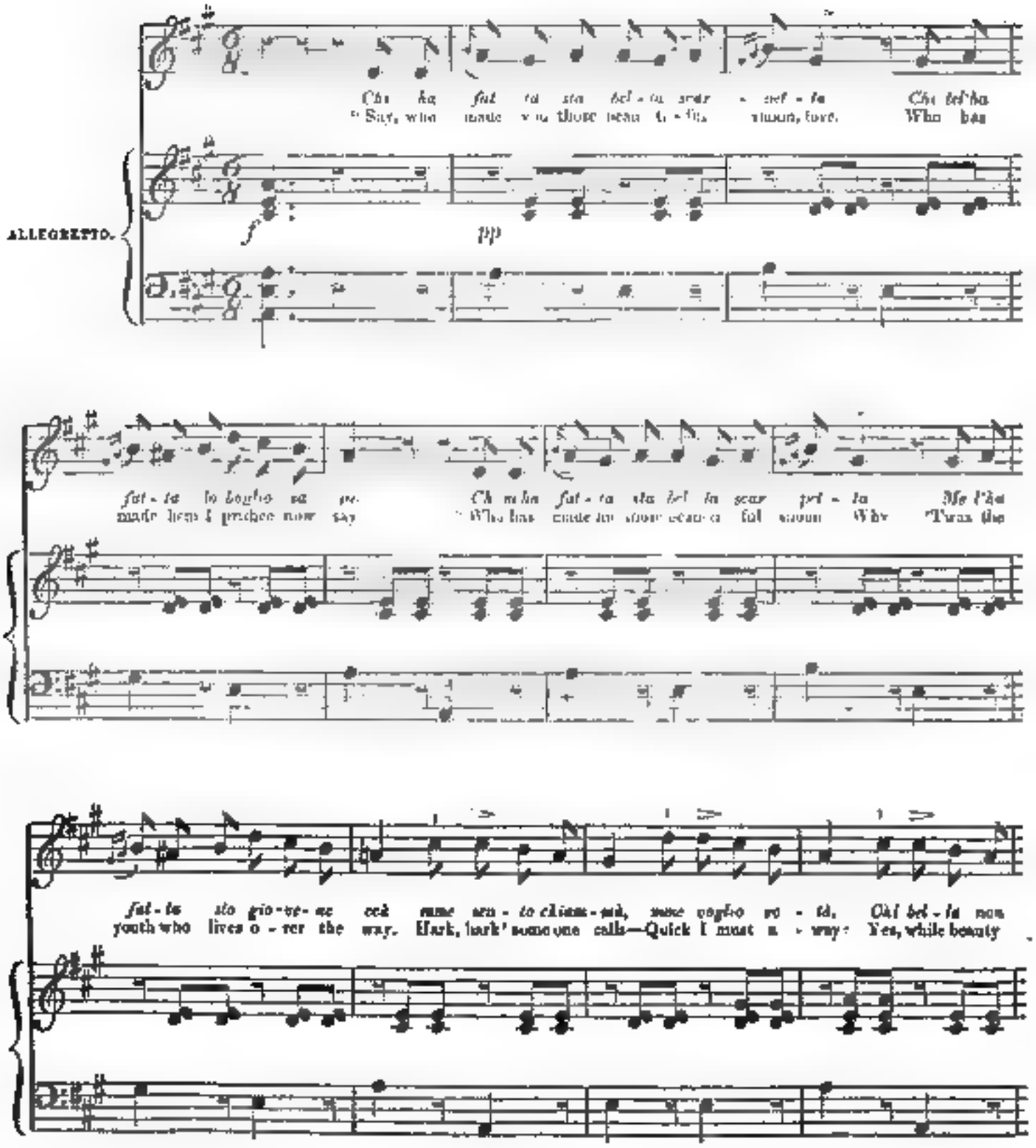

ANDANTE.
p
cres
f
dim.
p
pp
The hope that lov ers feel - Each gen tle may care be guiles O
p
cres.
Love thy sight more grate ful rise, Than pen sive's gay est smile.
fz
fz
f
p
But when the heav-ing breast Meets no re - turn - ing sigh, Then
sf
p
cres.

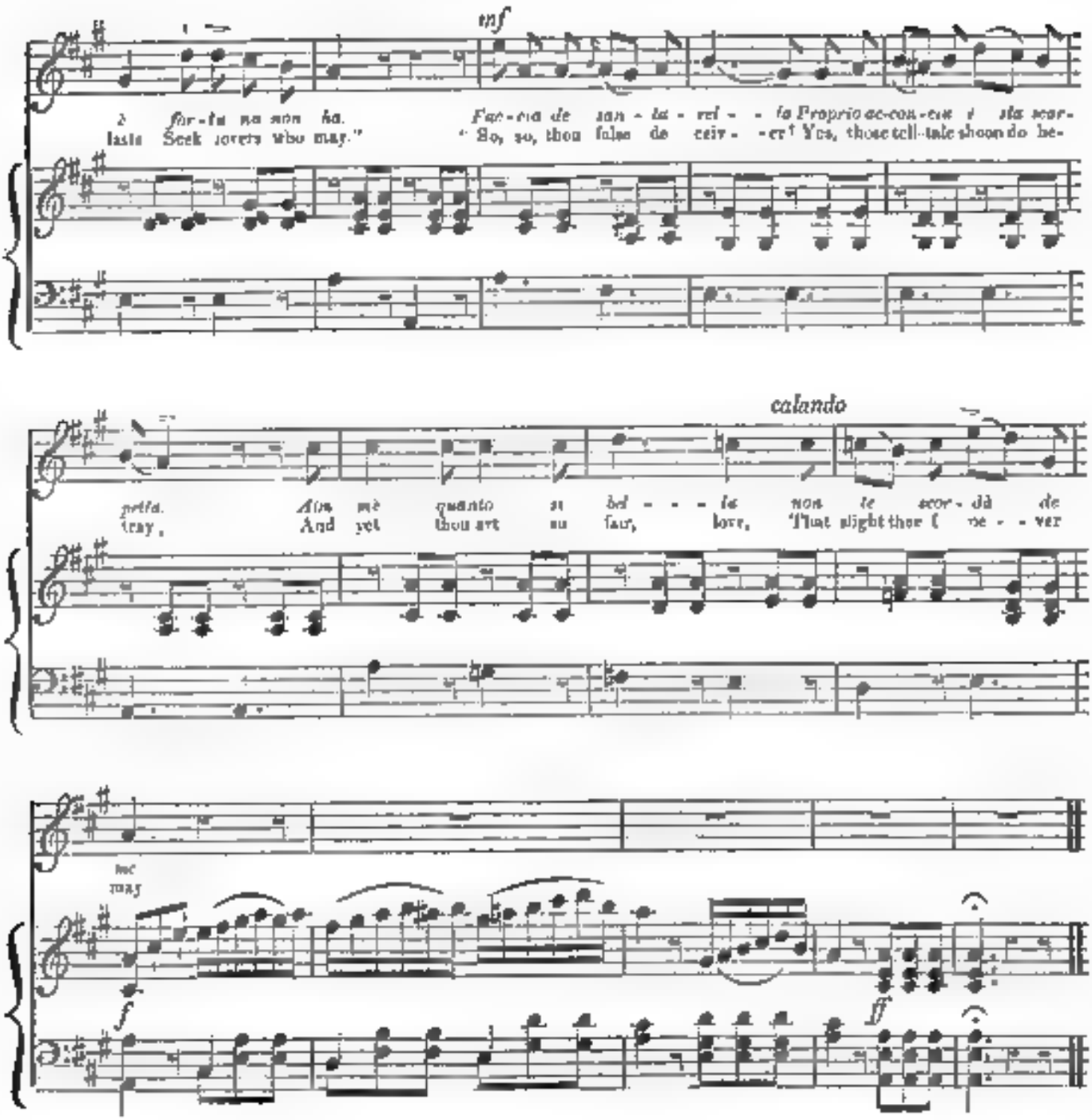

f
mez.
p
Hope, the cher - ish'd guest, Soon flies, and Love must die. But
sf
p
when the heav'ing breast Meets no re-turn-ing sigh, Then Hope, its cherish'd
cres
f
p
pp
gue - st, Soon flies, and Love must die And Love must -
f
p
die, - - - - Love - - must die
pp
rall.

Canzonetta Napolitana,

L A S C A R P E T T A.

The English Words imitated and adapted for this Work.


ALLEGRETTO.
Chi ha fat - ta sta bel - la scar - pet - ta
Say, who made you those neat lit - tle shoes, love,
Chi bel'ha
Who has
f
pp
fat - ta lo bagio se - re.
made long I pray - thee now say
Chi ha fat - ta sta bel - la scar pet - ta
Who has made to your foot so ful shoes
Me l'ha
Was the
fat - to sto gio - ve - ne ecà sune sen - to chiam - mà, sune voglio re - tà. Oh! bel - la non
youth who lives o - ver the way. Hark, hark! some one calls—Quick I must a - way: Yes, while beauty


mf
à for-tu na non ha.
lasts Seek lovers who may."
Fac-cia de san-ta-rel- - -la Proprio ac-con-cia i sta scar-
"So, so, thou false de ceiv- -er! Yes, those tell-tale shoon do be-
calando
pella.
tray,
Ah mè quanto si bel- - - la non te scor- dà de
And yet thou art so fair, love, That slight thee I ne- - ver
mc
may
f
ff

2.

Chi t'ha datta sta belle gunnella
Chi tel'ha datta, lo begliu sapè?
Chi m'ha datta sta bella gunnella
Me l'ha datta sto giovene cca,
Me sentè chiammà, mme voglio nzità,
Chi bella non è, fortuna non ha,
Faccia de santarella
Tenna tonna è sta gunnella,
Ammè guanto, &c.

2.

"Say, who gave you that beautiful scarf, love,
Ha who gave it I prithee now say?"—
"He who gave me that beautiful scarf"—Why
'Tis the youth who lives over the way.
Hark, hark! Some one calls—
Quick I must away
Yes, while beauty lasts
Seek lovers who may."
"So so, thou false deceiver!
Yes, that tell-tale scarf does betray,
And yet thou art so fair, love,
That slight thee I never may."

Ariette.

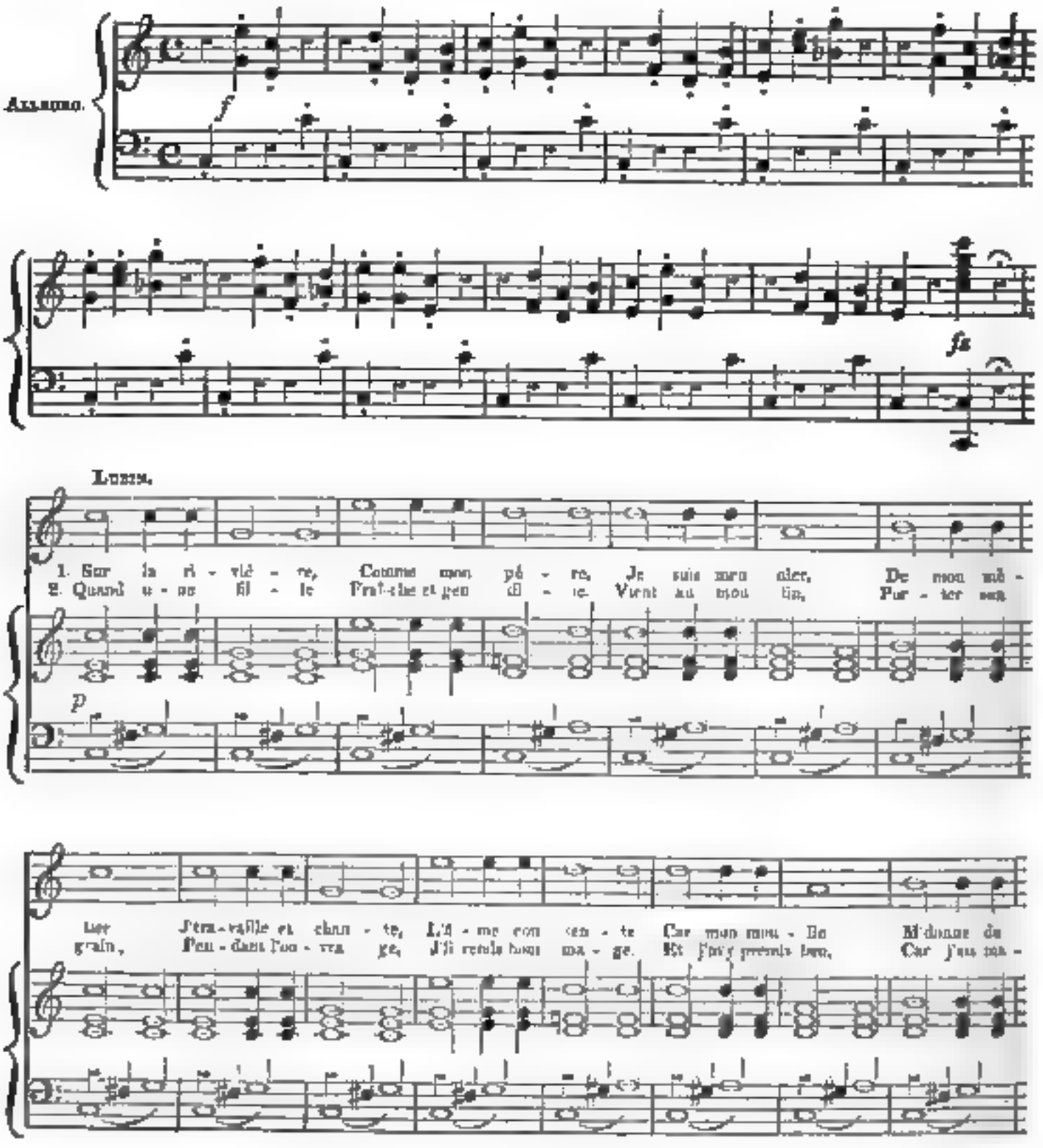
"SUR LA RIVIERE,"

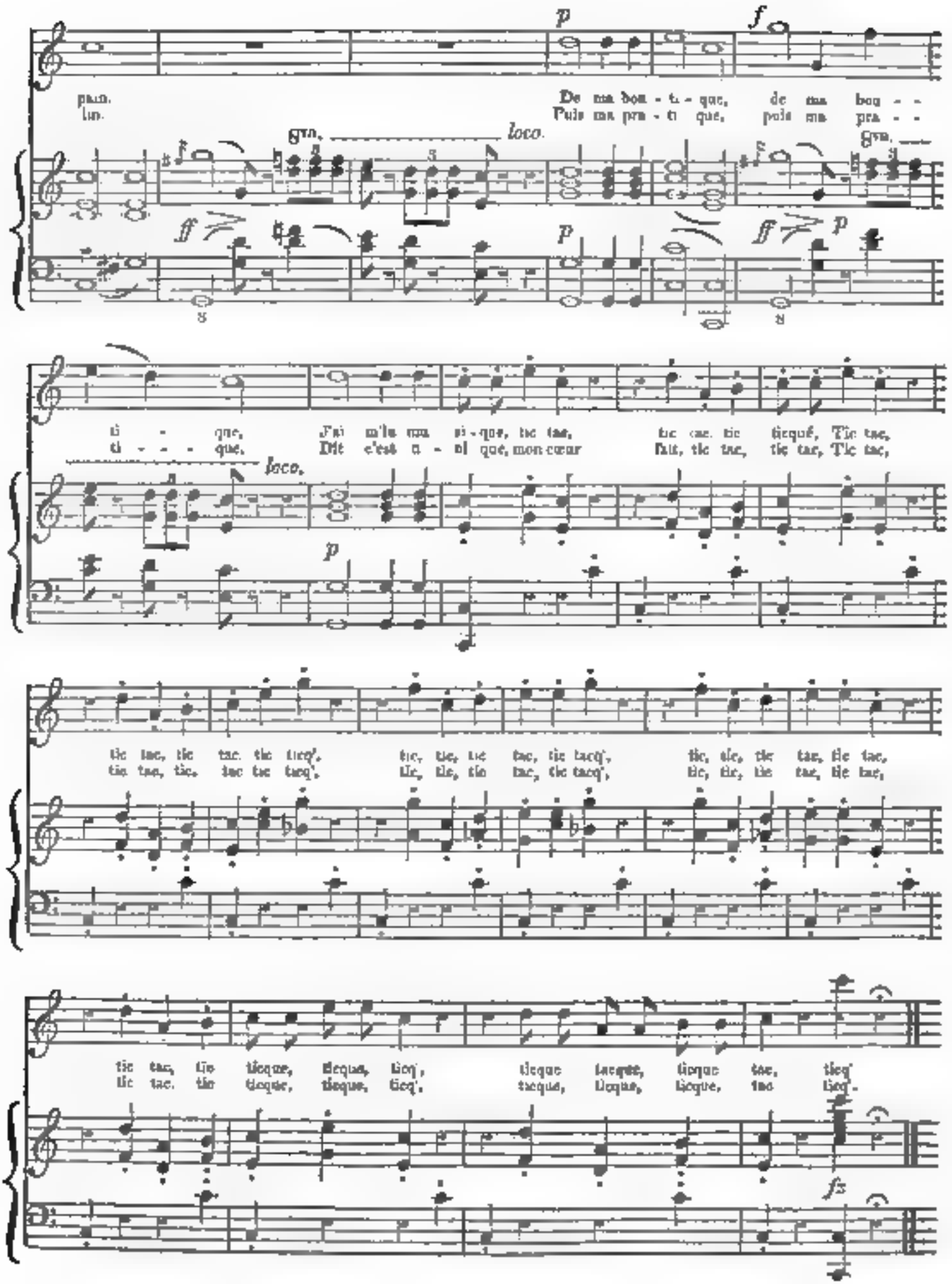
IN THE

OPERA-COMIQUE OF "MARIE,"

COMPOSED BY F. HEROLD,

THE WORDS BY M. PLANARD.


Allegro.
f
fz
Lucas.
1. Sur la ri - vié - re, Comme mon pé - re, Je suis parti aler, De mon mé -
2. Quand u - ne fil - le Fraîche et gen - ille, Vient au moulin, Par - ler m'a
p
ter
J'ai - me con - ten - te Car mon mou - lin
gain, Pen - dant l'ou - ra - ge, J'ai rendu bien ma - ge. Et j'ai gagné bien, Car j'ai ma -

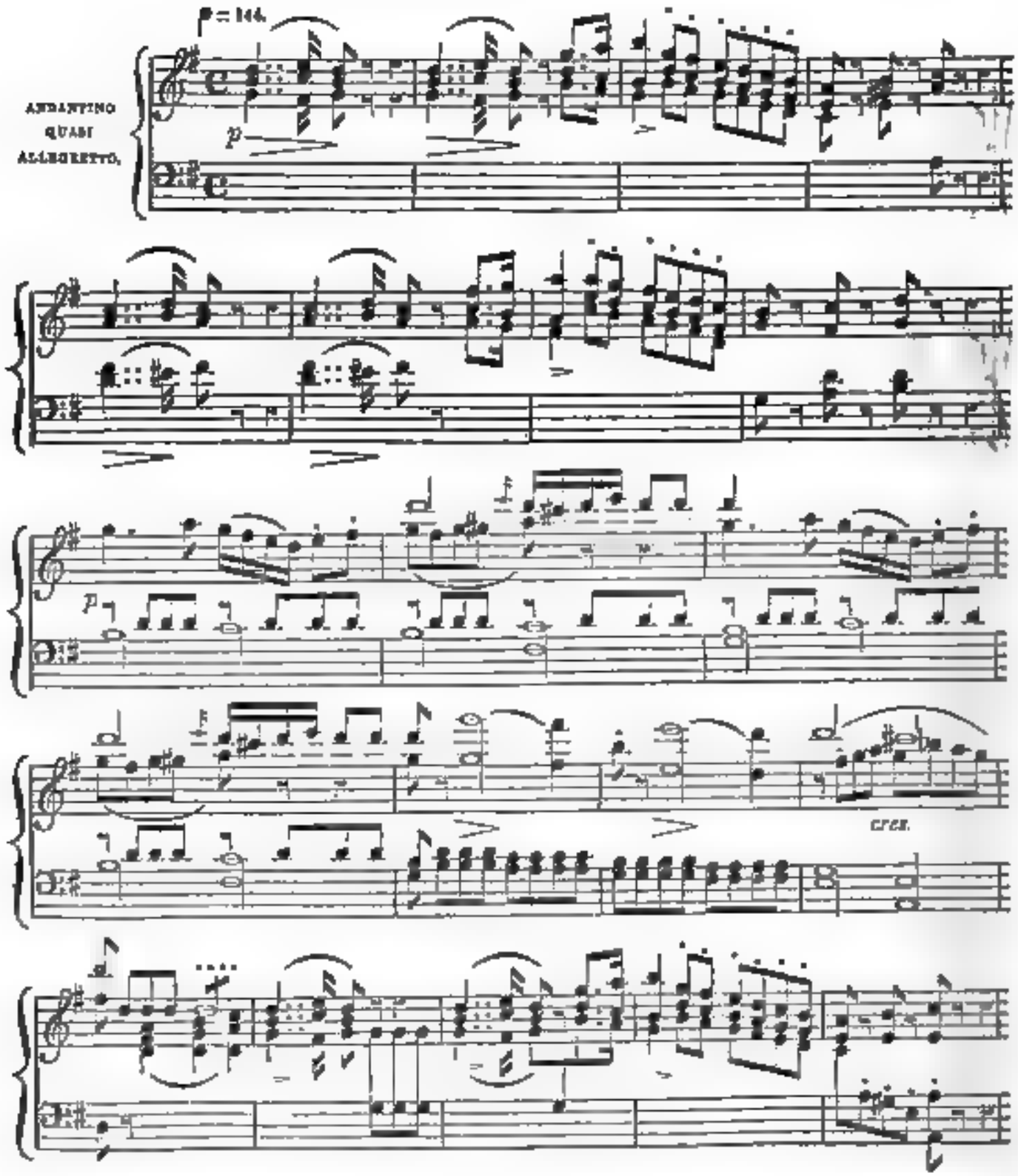

p
f
pain.
lin.
De ma bon - ti - que, de ma bon - -
Puis ma pru - ti que, puis ma pru - -
gva. loco.
gva.
ff
p
ff
p
8
8
ti - que, J'ai m'la ma si - que, tic tac, tic cac. tic tiqué, Tic tac,
ti - - - que, Dit c'est ti - ni que, mon cœur fait, tic tac, tic tac, Tic tac,
loco.
p
tic tac, tic tac. tic tiq', tic, tic, tic tac, tic tiq', tic, tic, tic tac, tic tac,
tic tac, tic. tac tic tiq', tic, tic, tic tac, tic tiq', tic, tic, tic tac, tic tac,
tic tac, tic tique, tique, tiq', tique tiquet, tique tac, tiq'
tic tac. tic tique, tique, tiq'. tique, tique, tique, tac tiq'.
fz

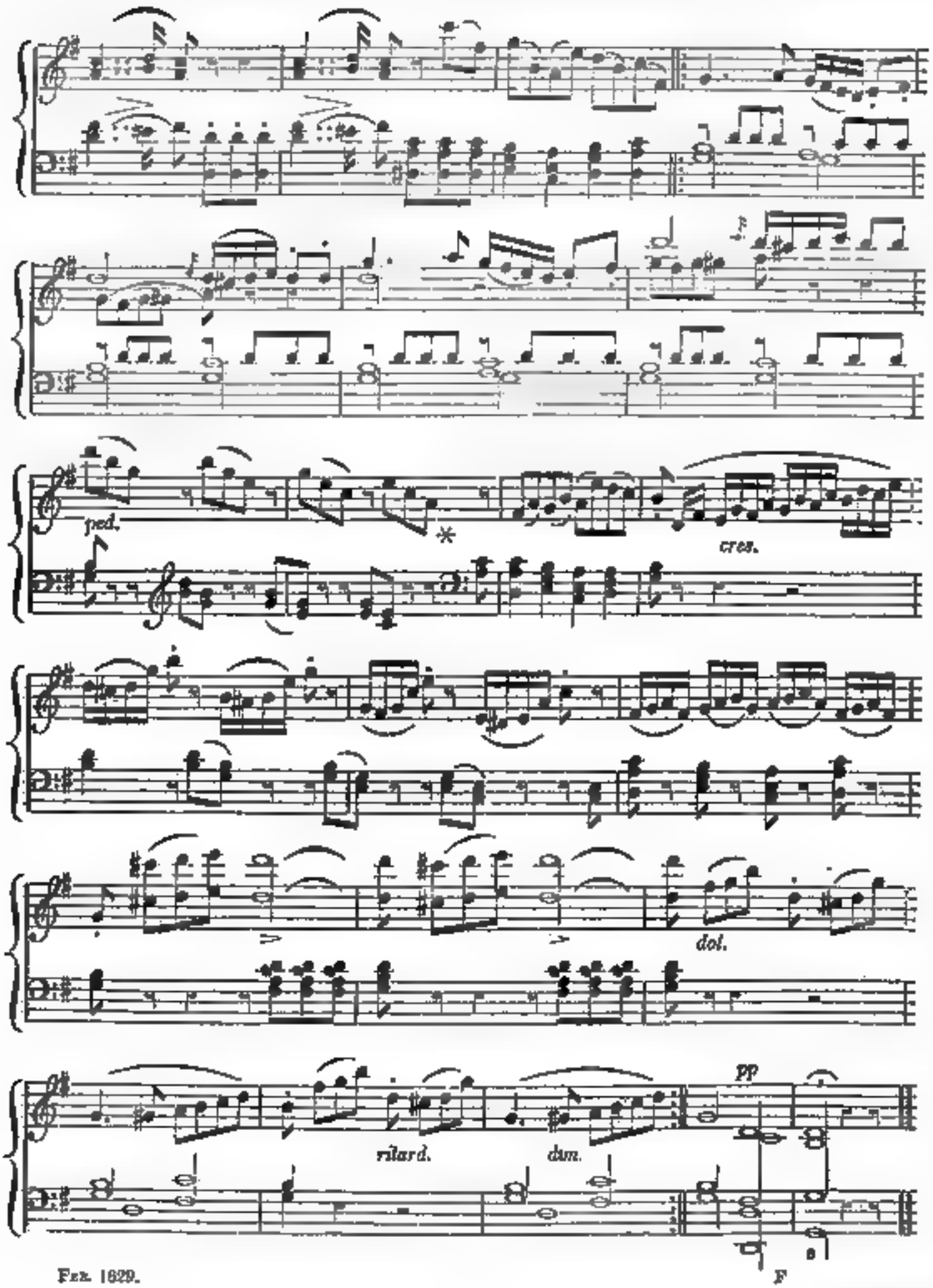
A Movement,

FOR THE PIANO-FORTE, FROM *LES PORTRAITS*, A BALLET,

COMPOSED BY

IGNACE MOSCHELES, Op. 40.




ped.
cres.
dol.
rilard.
dim.
pp
p
F

Chorus,

In the Second Act of "*LE COMPTE ORY,*"

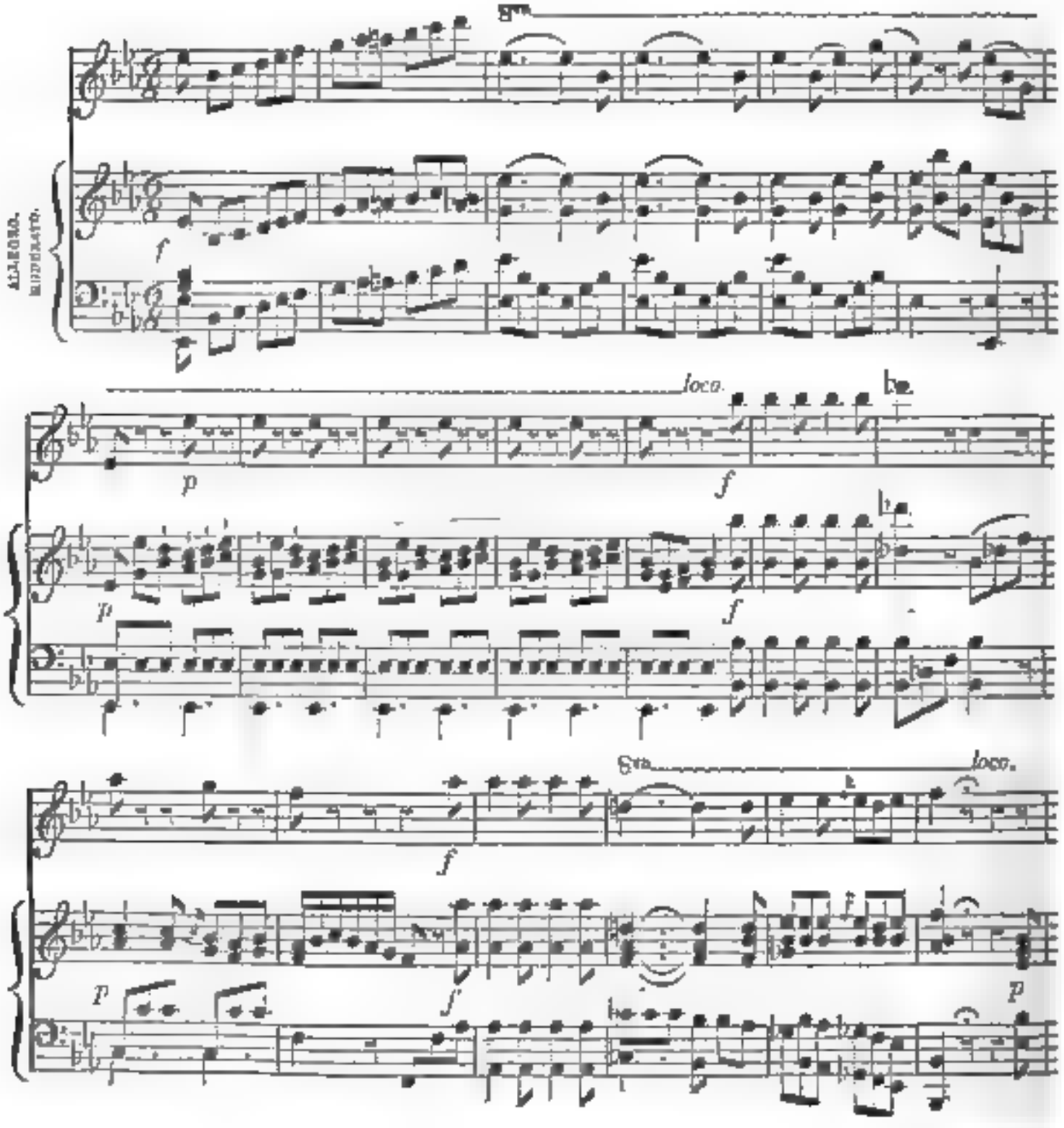
ROSSINI'S NEW OPERA,

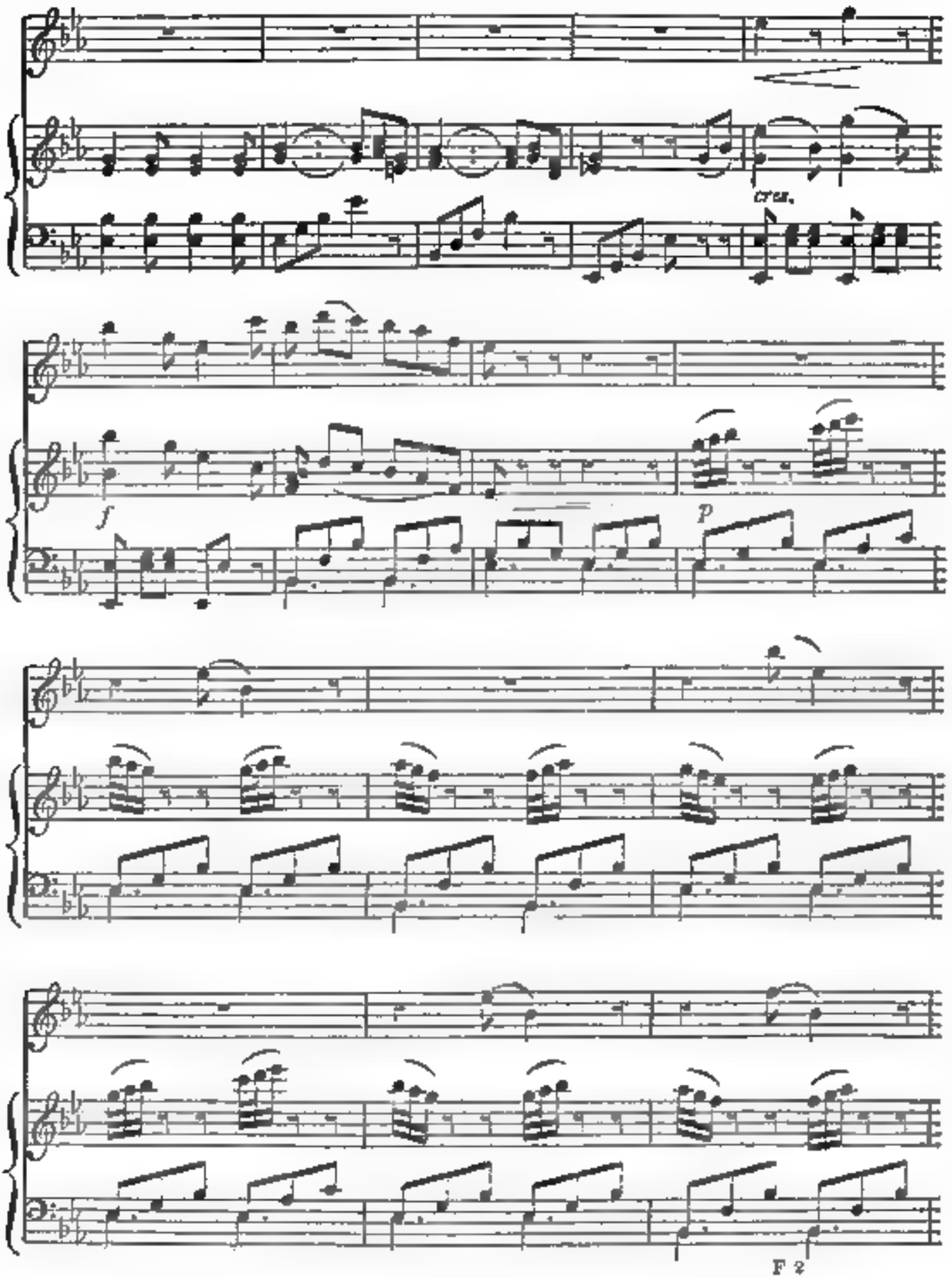
ARRANGED

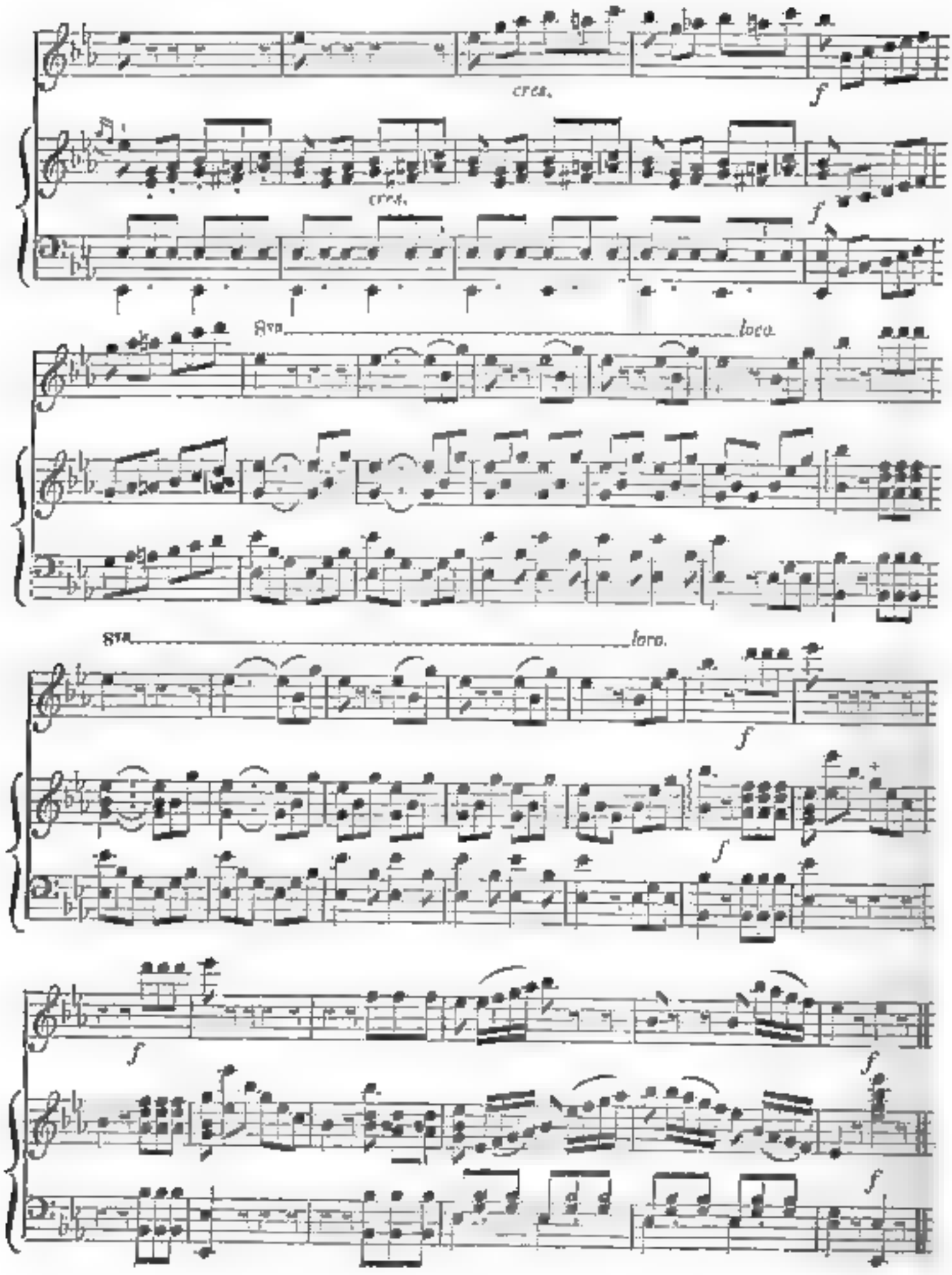
FOR PIANO-FORTE AND FLUTE,

By T. LATOUR.

[From the Arrangement of this Opera just published by Mr. Latour. See Review in present No.]



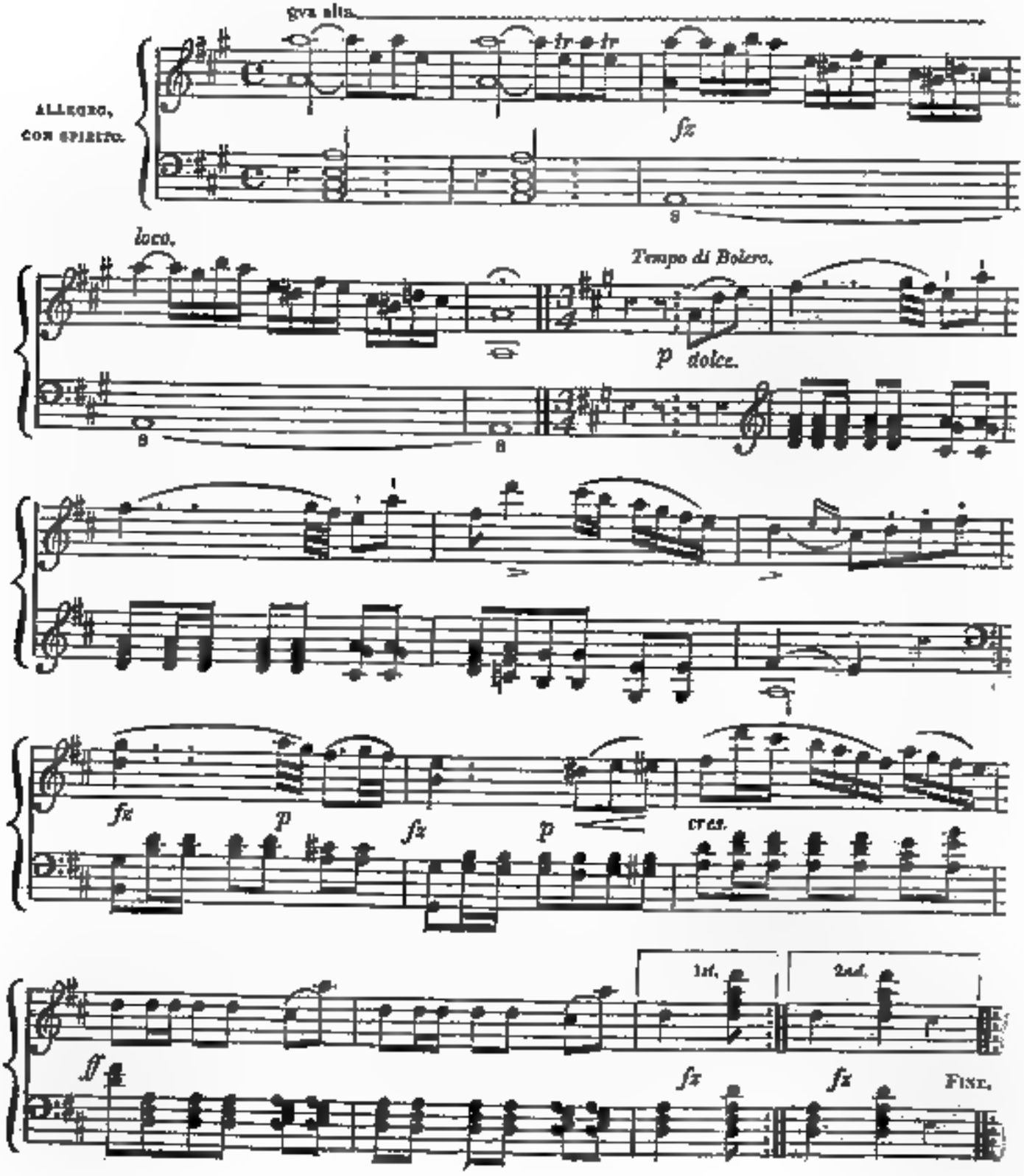

cres.
f
p
F 2

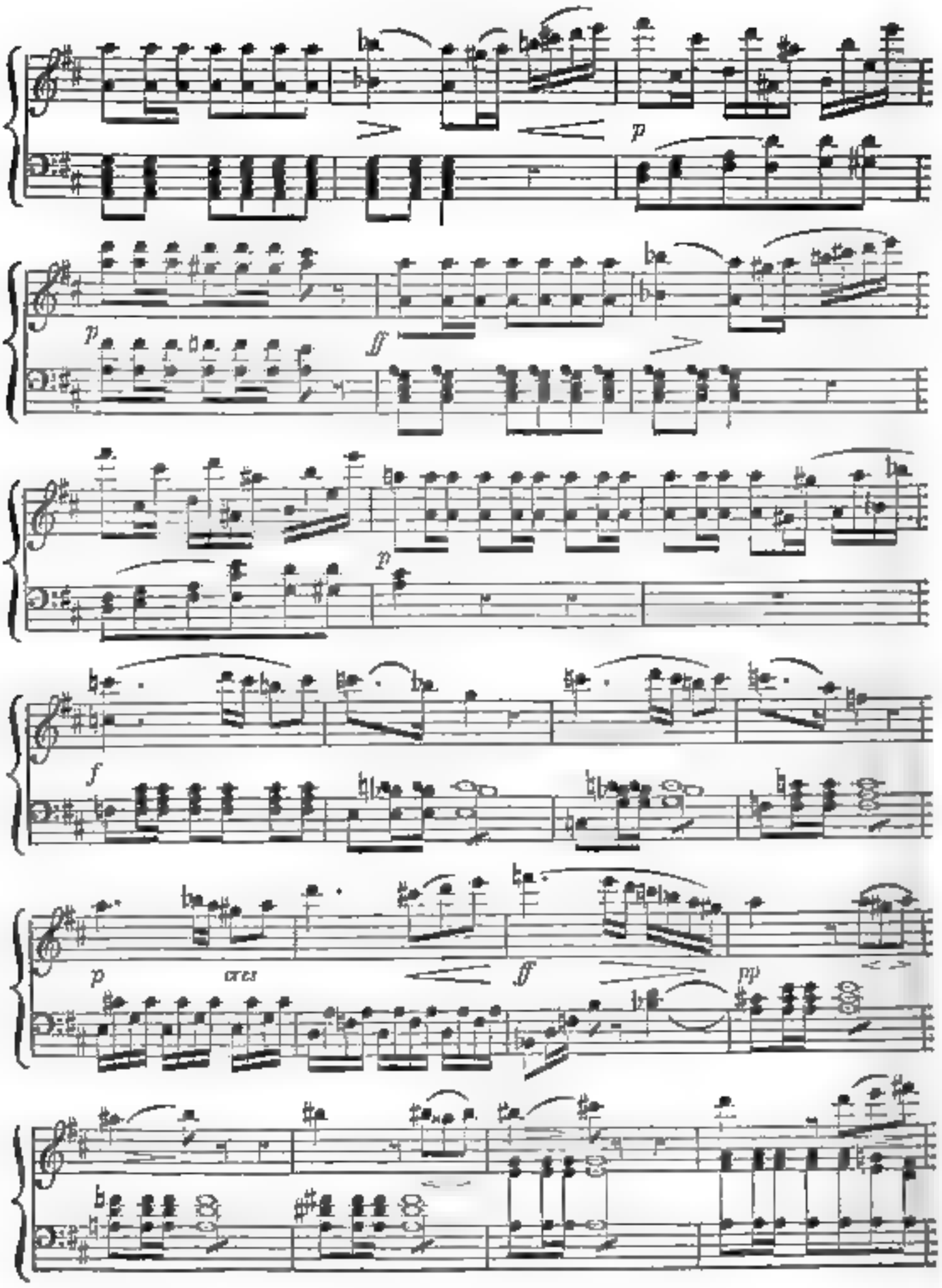

cres.
cres.
f
f
8va
loco.
8va
loco.
f
f
f
f
f
f

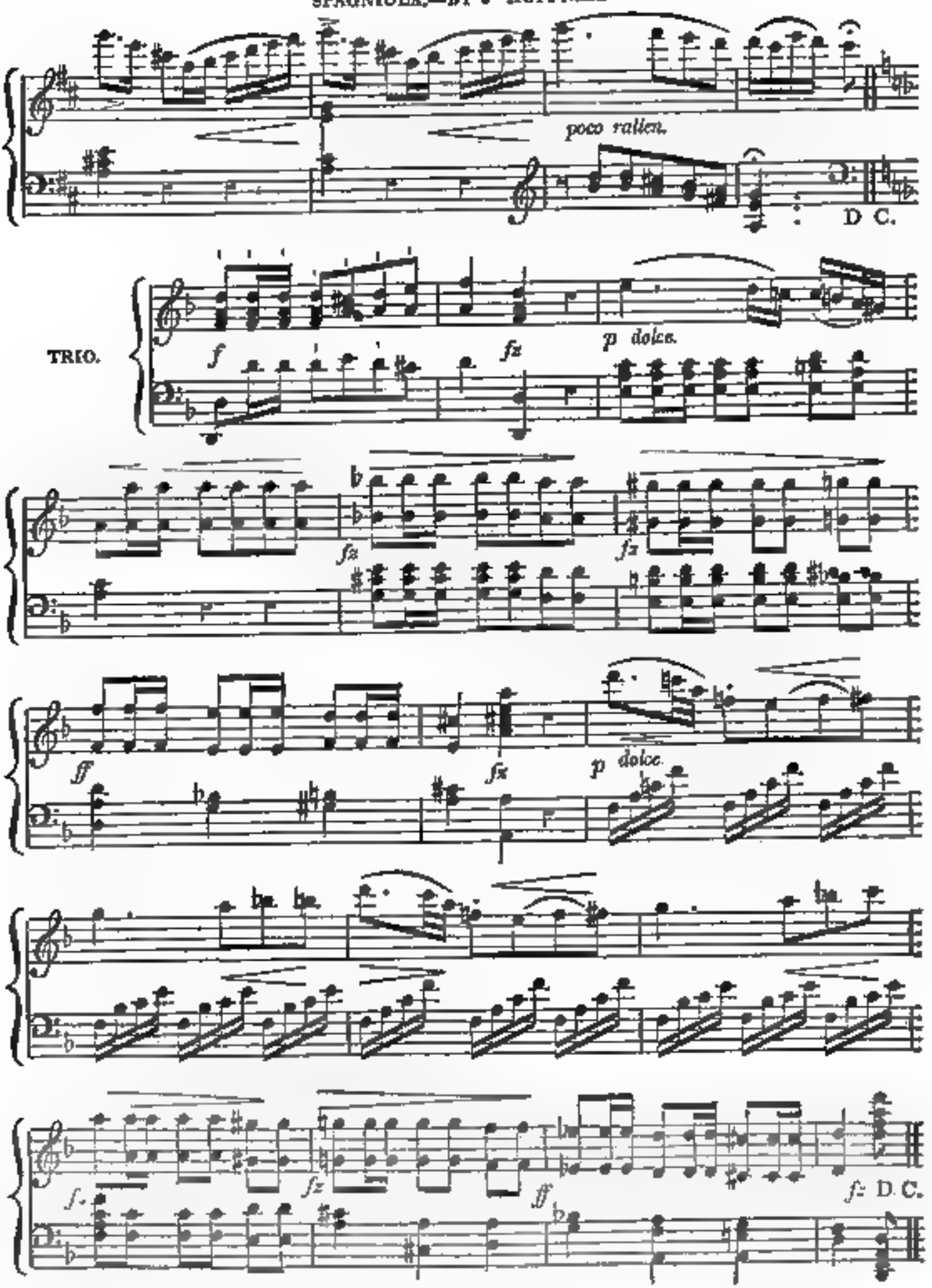
Spagniola.

COMPOSED FOR THE PIANO-FORTE,

By J. KÜFFNER.




p
ff
p
f
p
cres
ff
pp


poco rallen.
D. C.
TRIO.
f
fz
p dolce.
ff
f.
f: D. C.

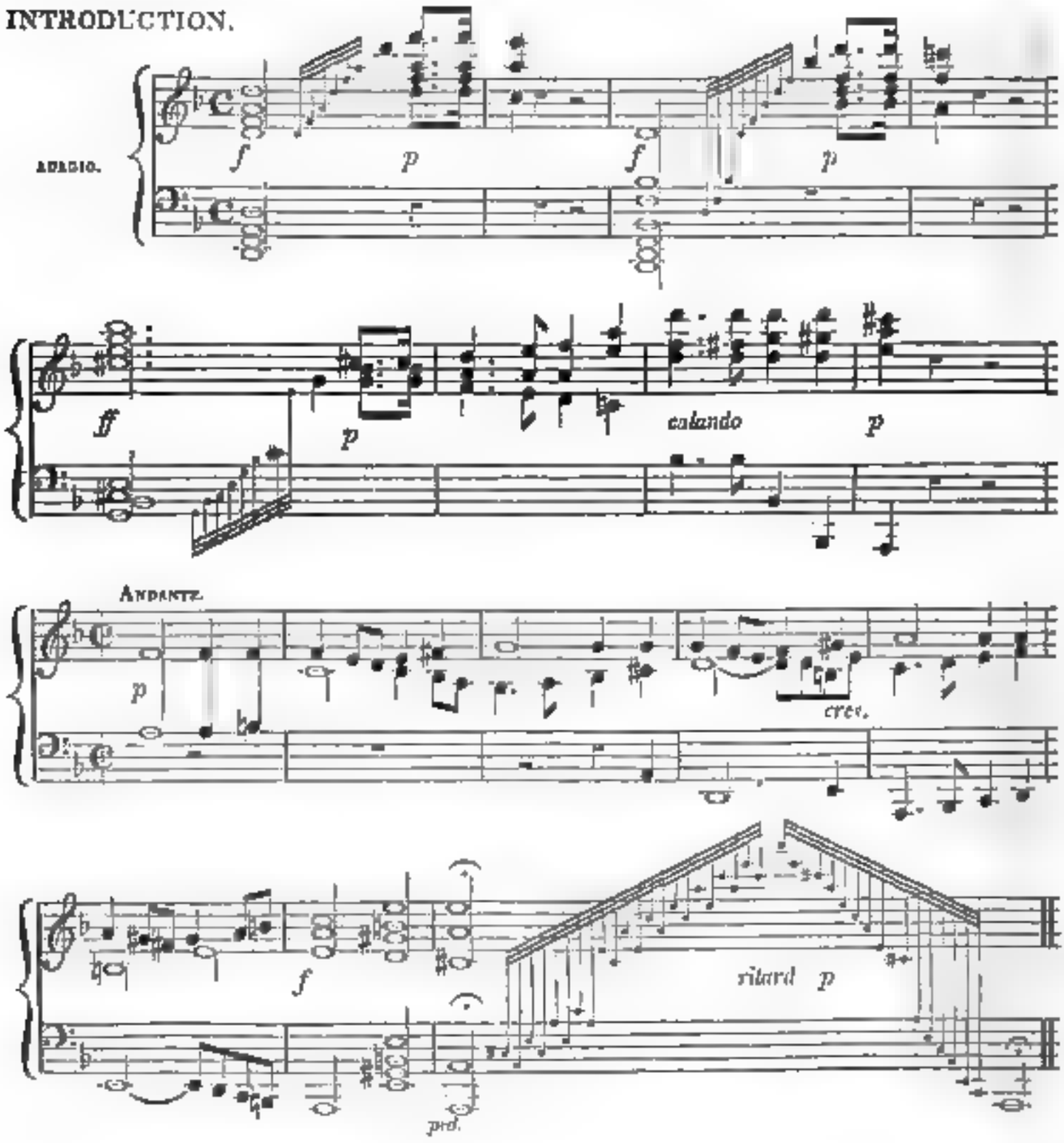
French National Air,

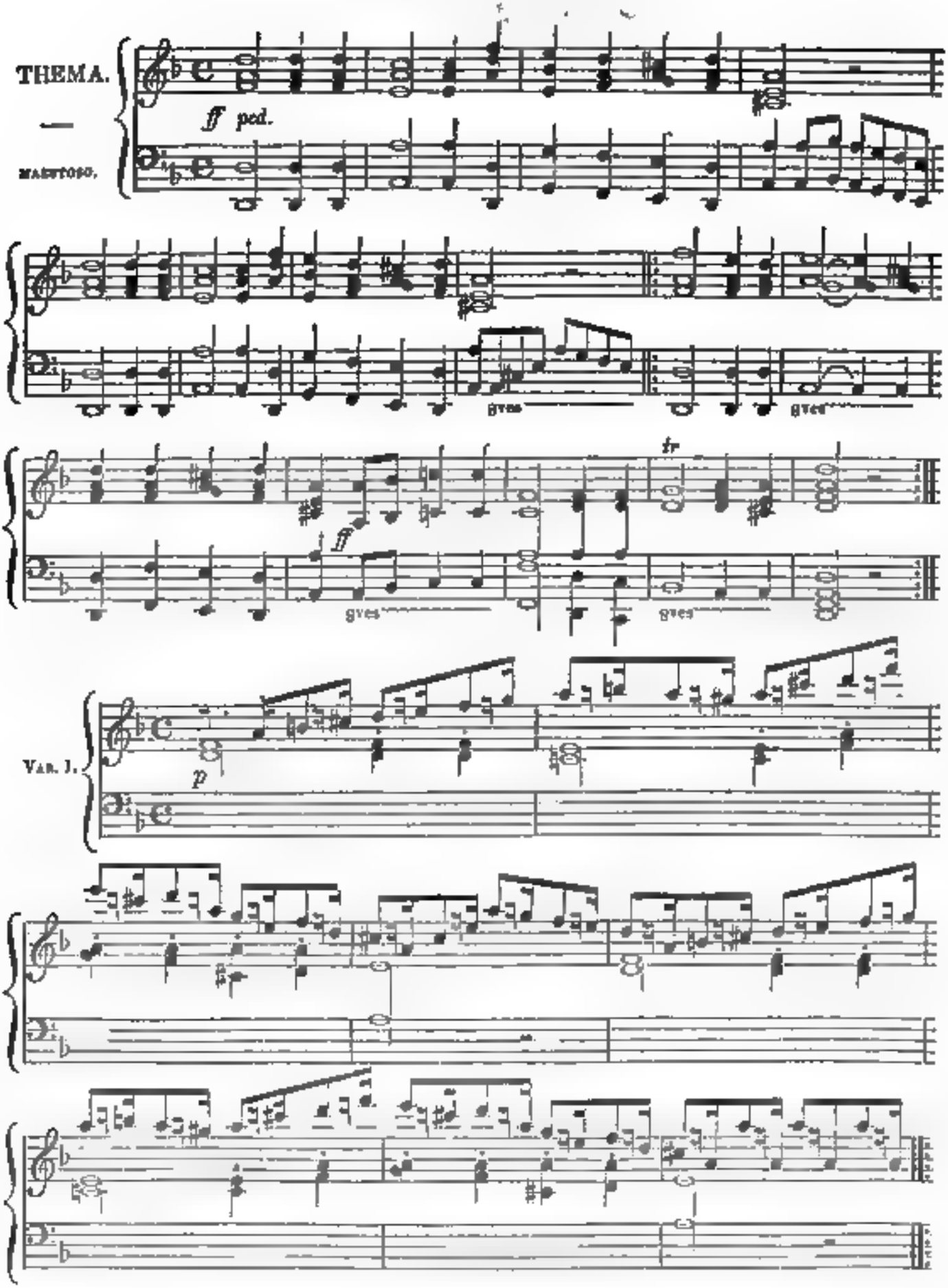
"VIVE HENRI QUATRE,"

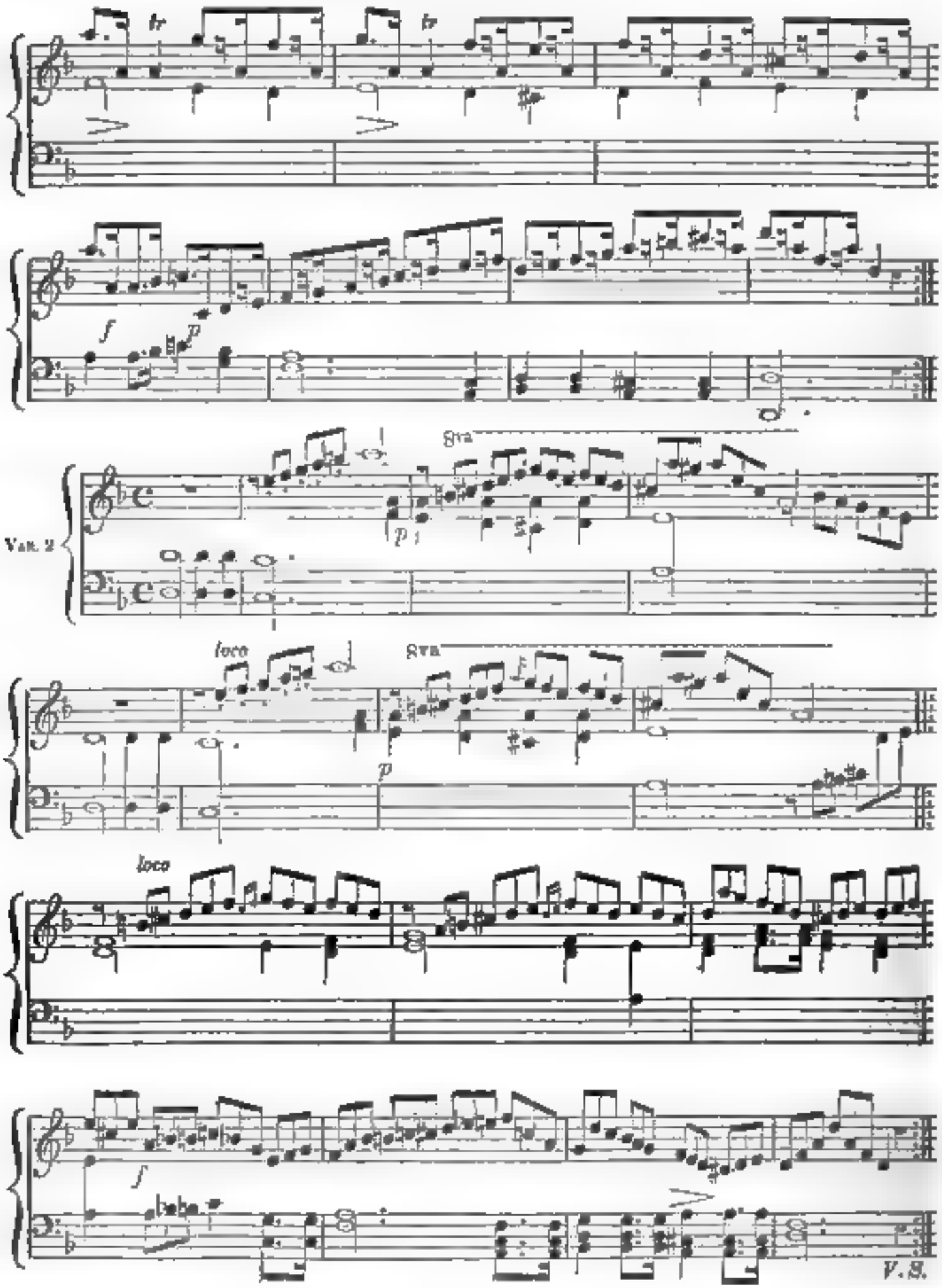
WITH

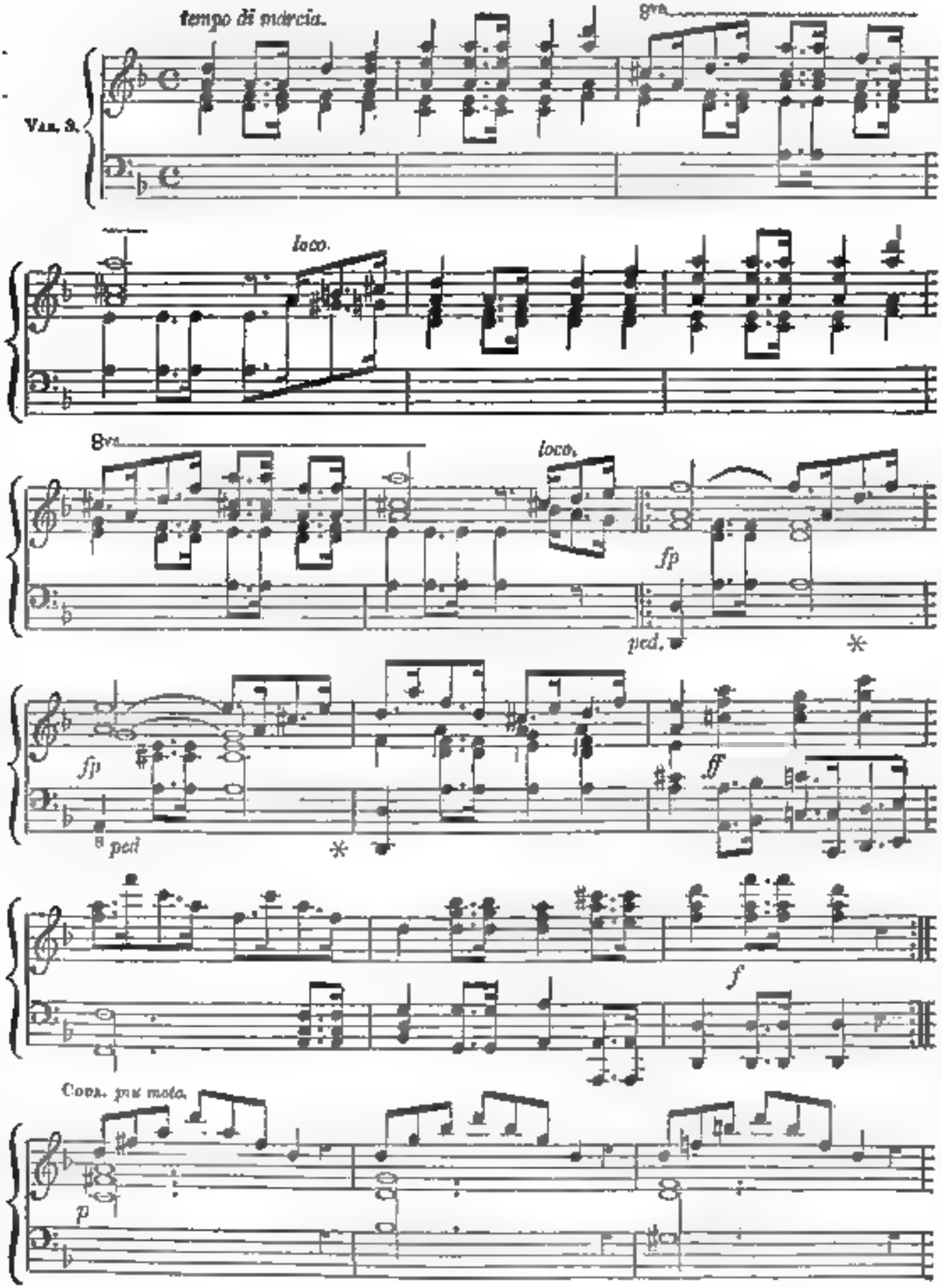
AN INTRODUCTION, AND VARIATIONS,

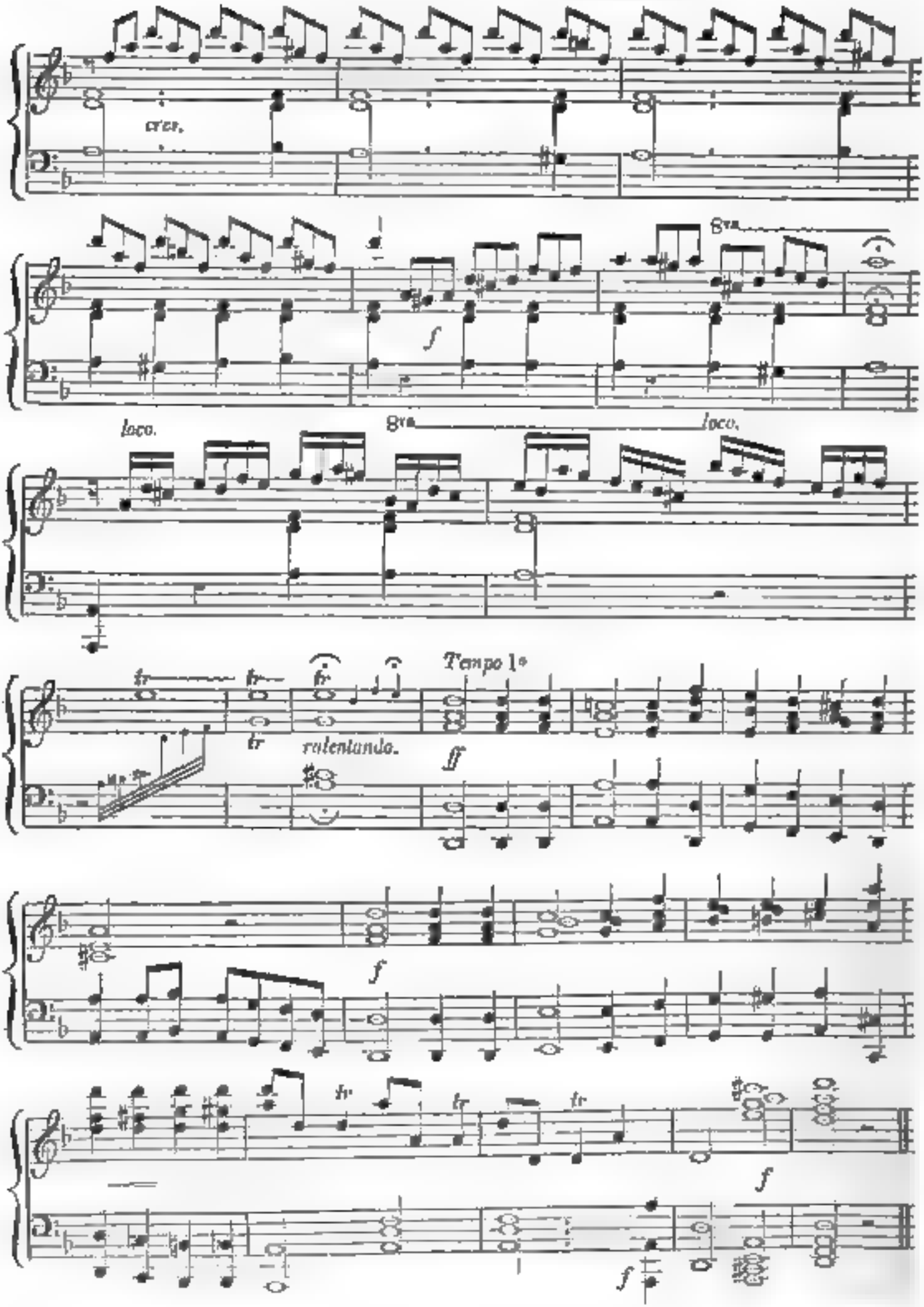
By S. HERZ.




THEMA.
MARTOSO.
ff ped.
gves
gves
ff
gves
gves
tr
VAR. I.
p


tr
tr
f
p
Var. 2
8va
p
loco
8va
p
loco
f
V.S.


tempo di marcia.
8va
Var. 3.
loco.
8va
loco.
fp
ped.
*
fp
ped
*
ff
f
Cons. poco molto.
p


cres.
f
8va
loco.
8va
loco.
tr
tr
tr
rallentando.
Tempo 1°
ff
f
tr
tr
tr
f
f

Three Songs and a Duet,

COMPOSED BY

WILLIAM SHIELD, Esq.,

MASTER OF HIS MAJESTY'S BAND OF MUSICIANS IN ORDINARY, &c &c

SELECTED FROM HIS

"CENTO,"

A COLLECTION OF VOCAL MUSIC PUBLISHED IN 1800.

The Words of "Dry be that tear" were addressed to Miss Linley, afterwards Mrs. Sheridan. See Life of Linley, in the 3rd Volume of the *Harmonicon*.

The Duet is by the composer called a Canon, and the greater part of it, but not the whole, may claim that title. It is a sequel to the beautiful duet, "Turn, fair Clora."

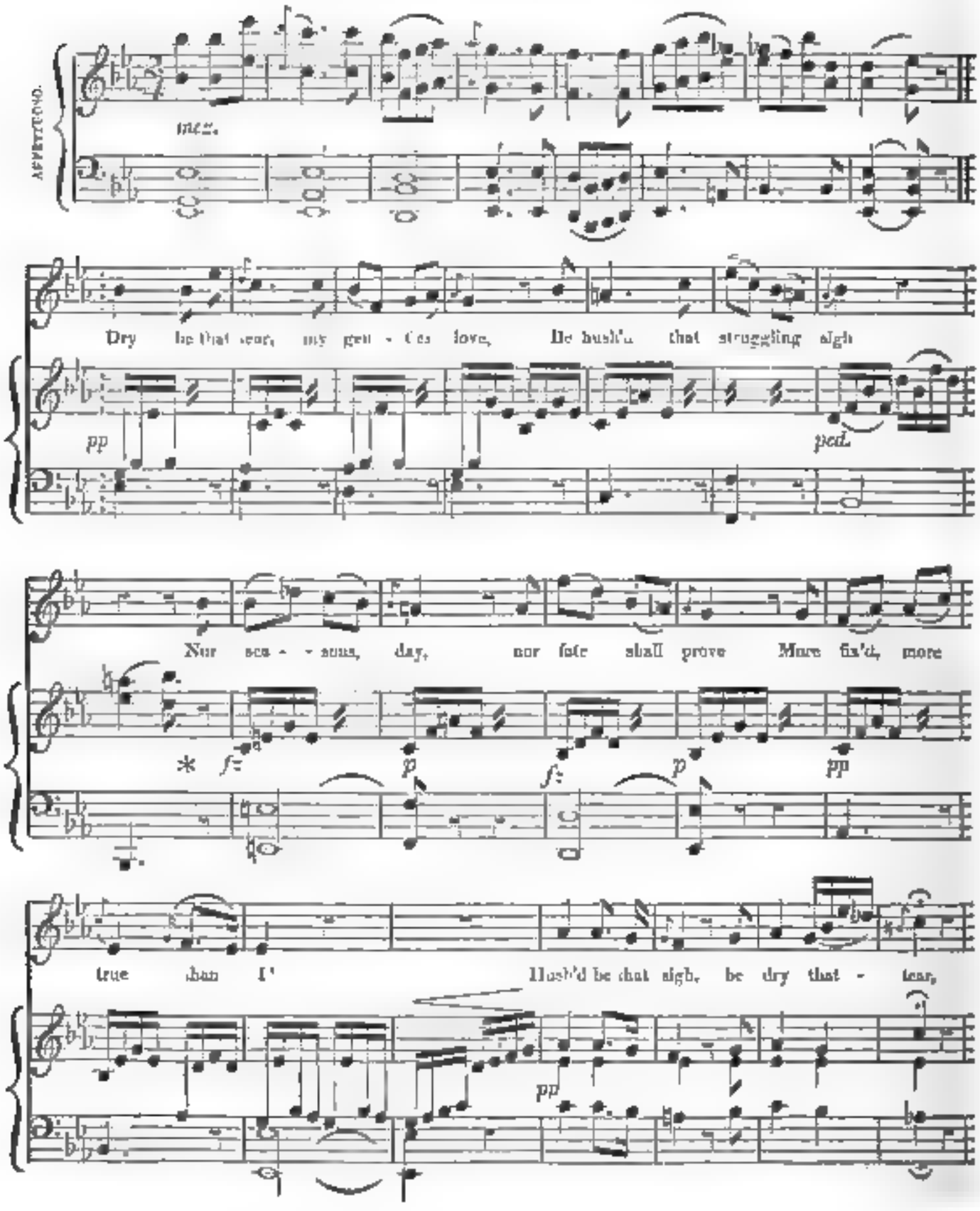
"Wand'ring Willie" is composed, both Melody and Base, in the Scotish style. Mr Shield mentions this, probably as an apology for the thinness of the Accompaniment.

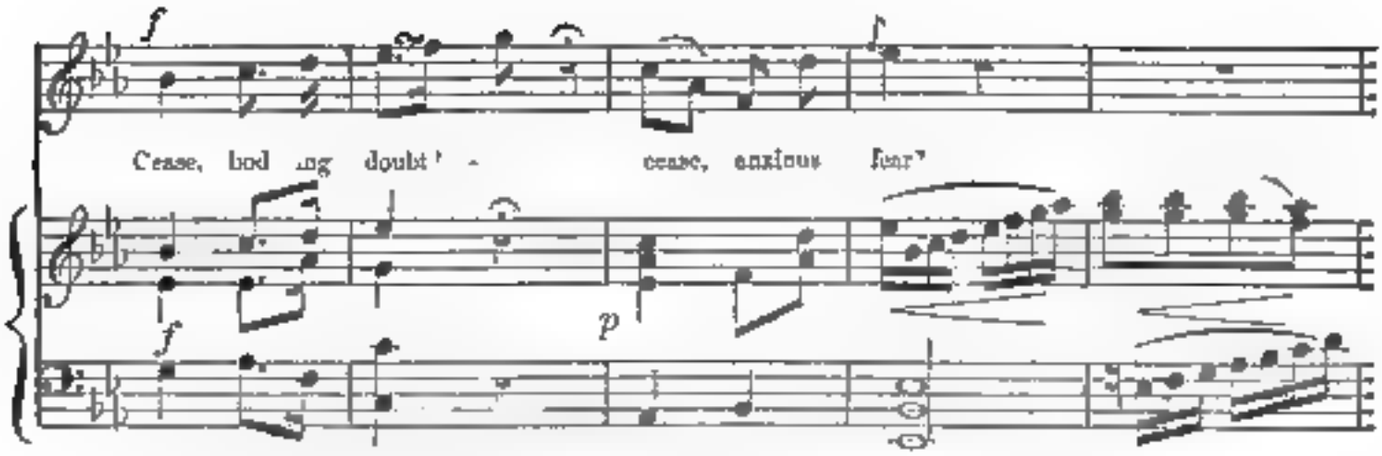
Song,

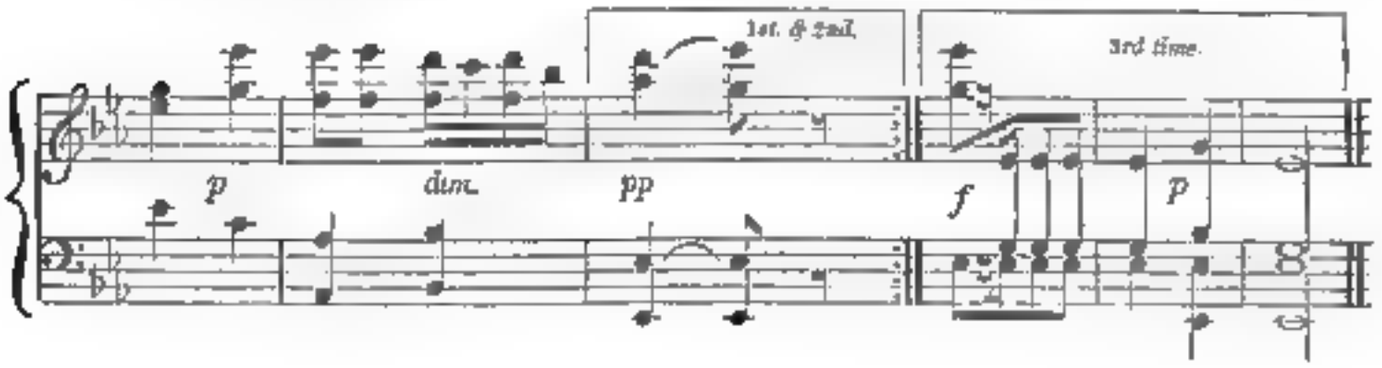
"DRY BE THAT TEAR!"

COMPOSED BY W SHIELD, Esq.

(The Words by Richard Brinsley Sheridan, Esq.)

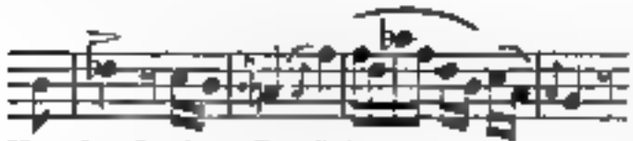

mez.
Dry be that tear, my gen - tle love, Be hush'd that struggling sigh
pp
ped.
Nor sea - sons, day, nor fate shall prove More fix'd, more
* f
p
f
p
pp
true than I! Hush'd be that sigh, be dry that - tear,
pp

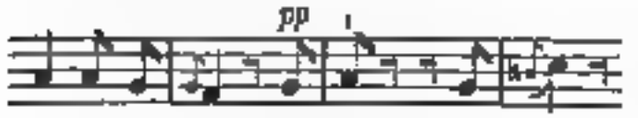


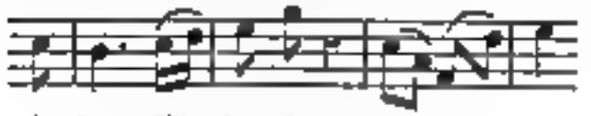


2nd.

Ask'st thou how long my love will stay
When all that's new is past?

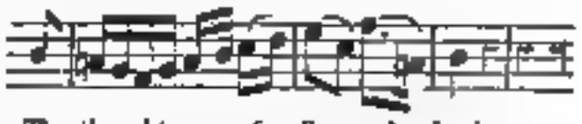


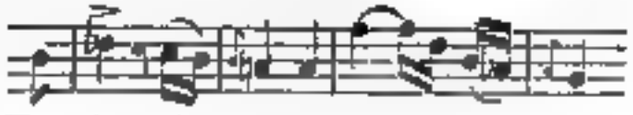




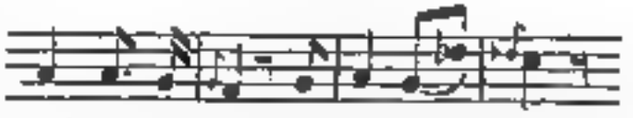
3rd.

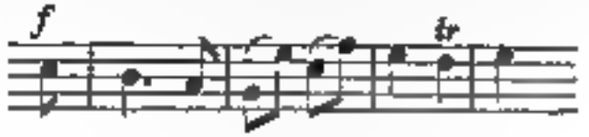
And does that thought affect thee too,





Must yield that faithful breath?



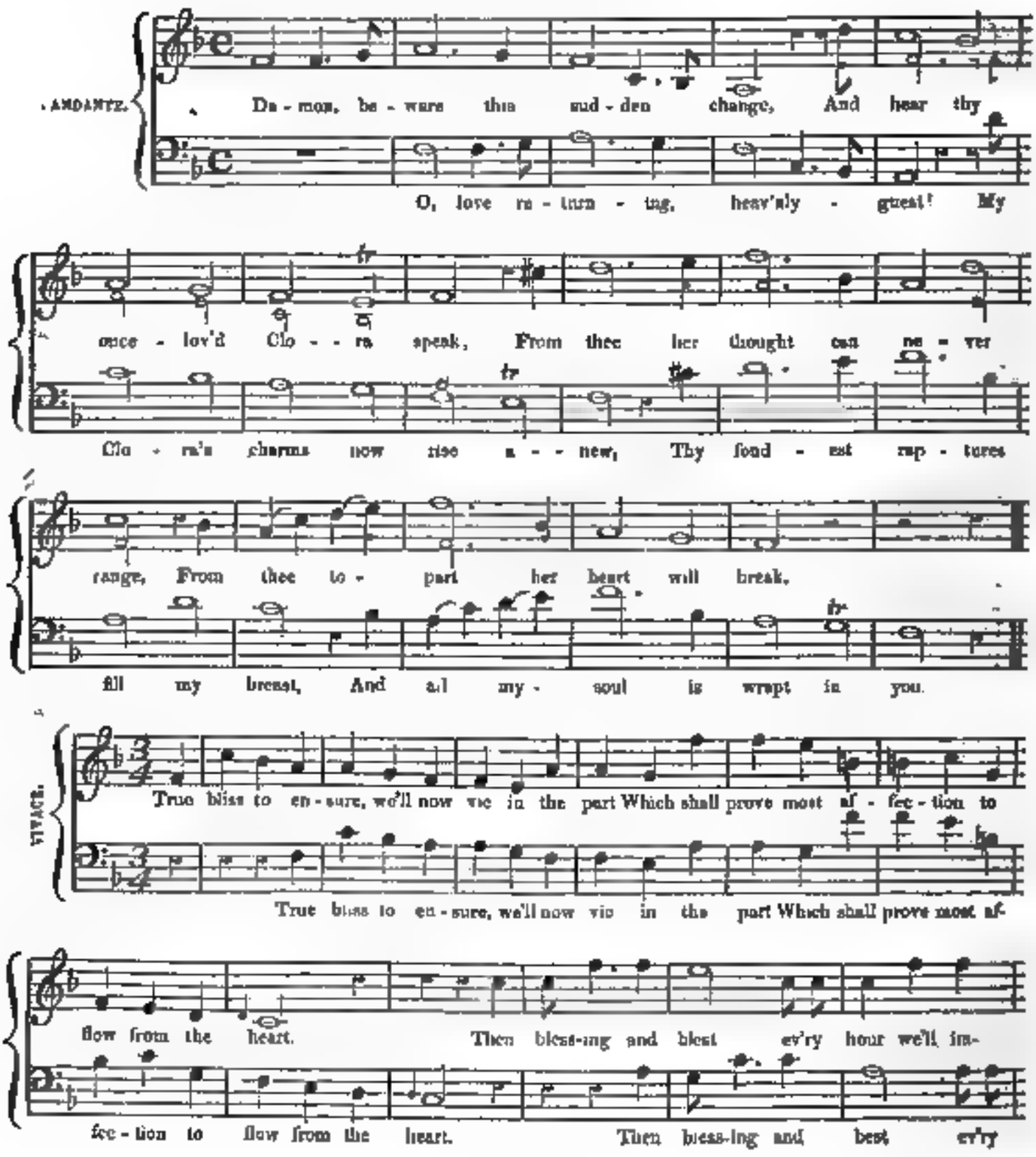


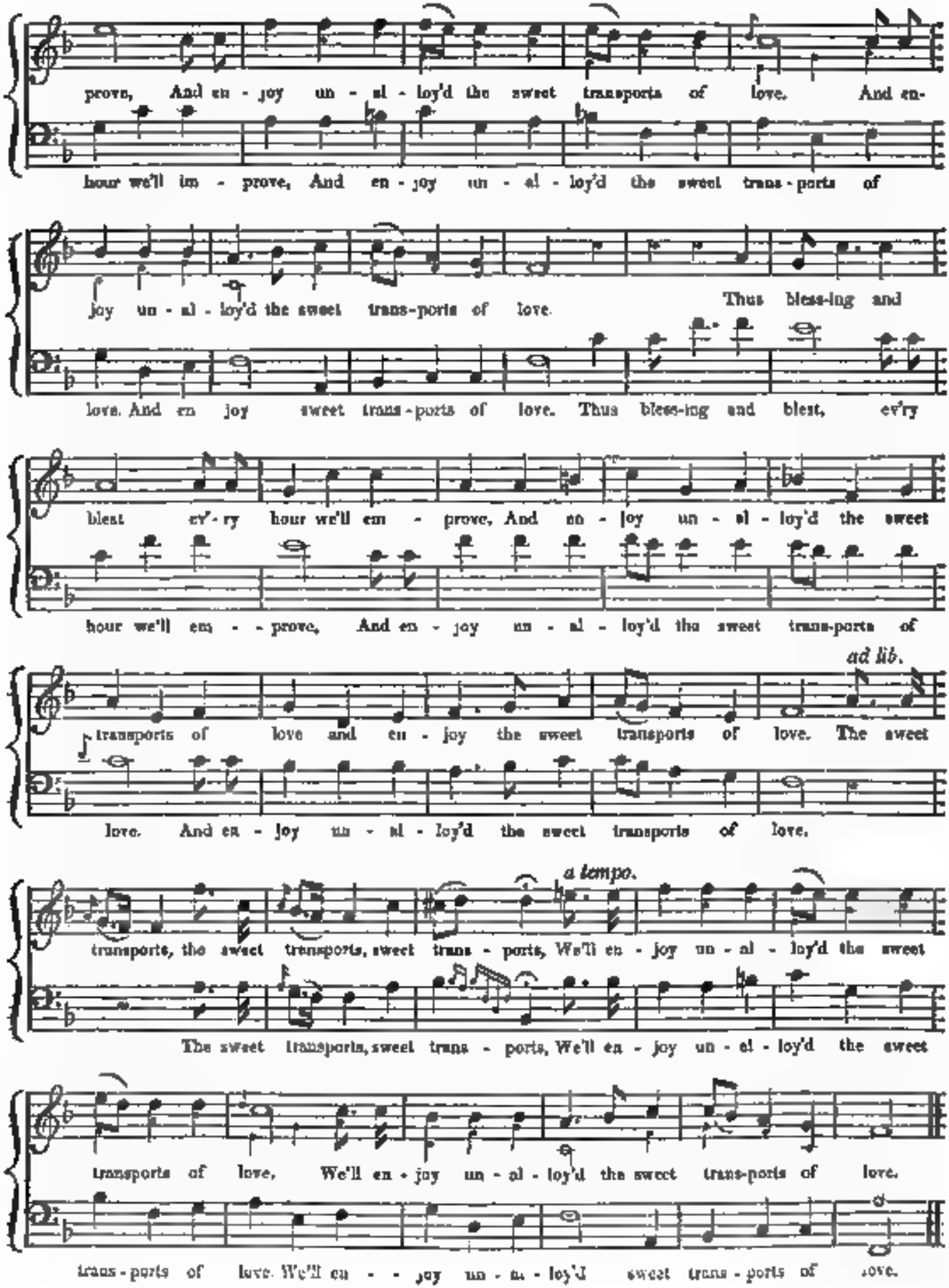
Duet,

"THE SWEET BLESSINGS OF LOVE."

COMPOSED BY W. SHIELD, Esq.

(If this Duet is accompanied, the small notes, which we have now added, may be used at pleasure.)


ANDANTE.
De - mon, be - ware this sud - den change, And hear thy
O, love re - turn - ing, heav'nly - guest! My
once - lov'd Clo - - ra speak, From thee her thought can ne - ver
Clo - ra's charms now rise a - - new, Thy fond - est rap - tures
range, From thee to - part her heart will break,
fill my breast, And all my - soul is wrapt in you.
VIVACE.
True bliss to en - sure, we'll now vie in the part Which shall prove most af - fec - tion to
True bliss to en - sure, we'll now vie in the part Which shall prove most af-
flow from the heart. Then bless-ing and blest ev'ry hour we'll in-
fec - tion to flow from the heart. Then bless-ing and best ev'ry

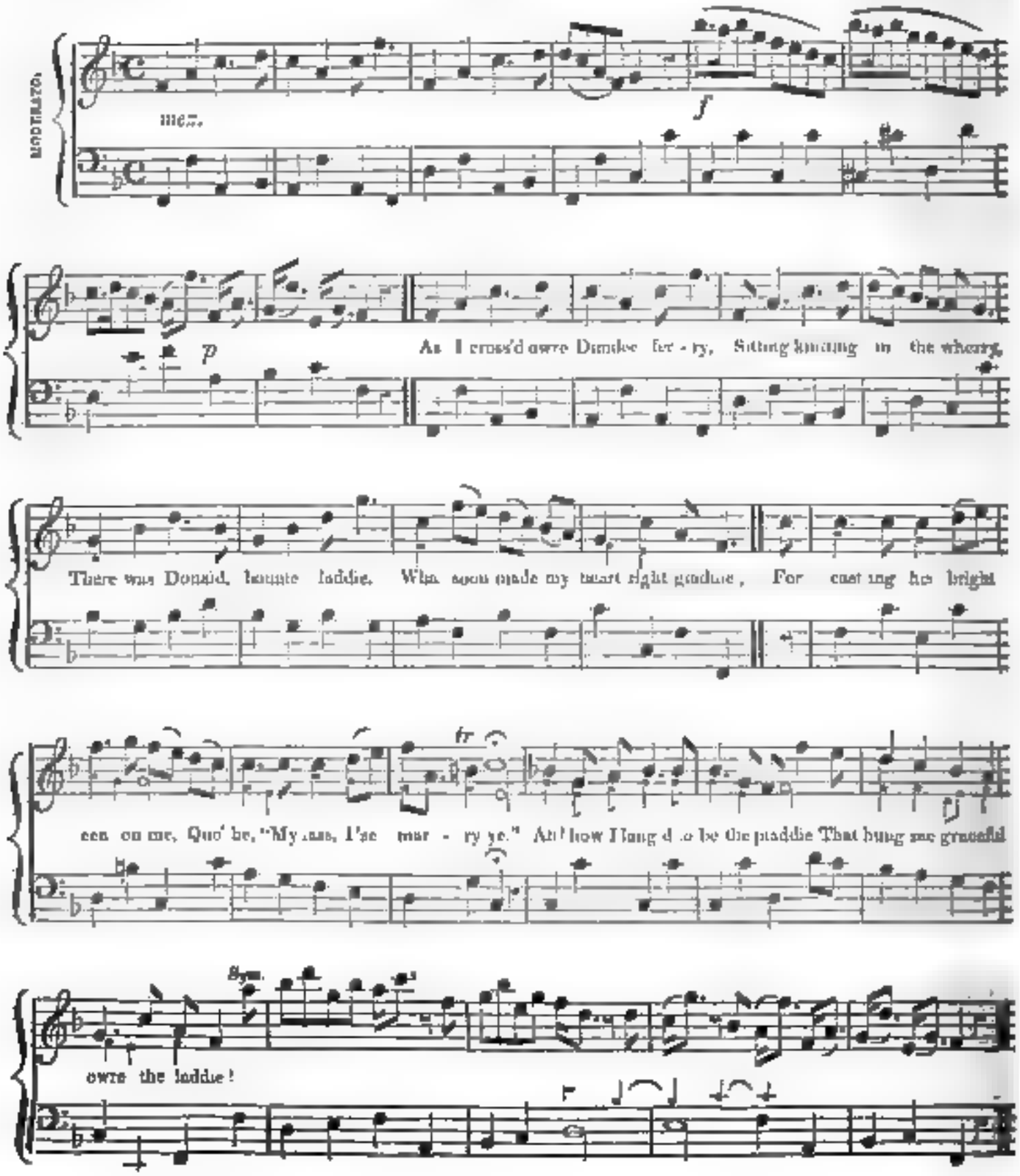

prove, And en - joy un - al - loy'd the sweet transports of love. And en-
hour we'll im - prove, And en - joy un - al - loy'd the sweet trans - ports of
joy un - al - loy'd the sweet trans-ports of love. Thus bless-ing and
love. And en joy sweet trans - ports of love. Thus bless-ing and blest, ev'ry
blest ev'-ry hour we'll em - prove, And en - joy un - al - loy'd the sweet
hour we'll em - - prove, And en - joy un - al - loy'd the sweet trans-ports of
ad lib.
transports of love and en - joy the sweet transports of love. The sweet
love. And en - joy un - al - loy'd the sweet transports of love.
a tempo.
transports, the sweet transports, sweet trans - ports, We'll en - joy un - al - loy'd the sweet
The sweet transports, sweet trans - ports, We'll en - joy un - al - loy'd the sweet
transports of love, We'll en - joy un - al - loy'd the sweet trans-ports of love.
trans - ports of love. We'll en - - joy un - al - loy'd sweet trans - ports of love.

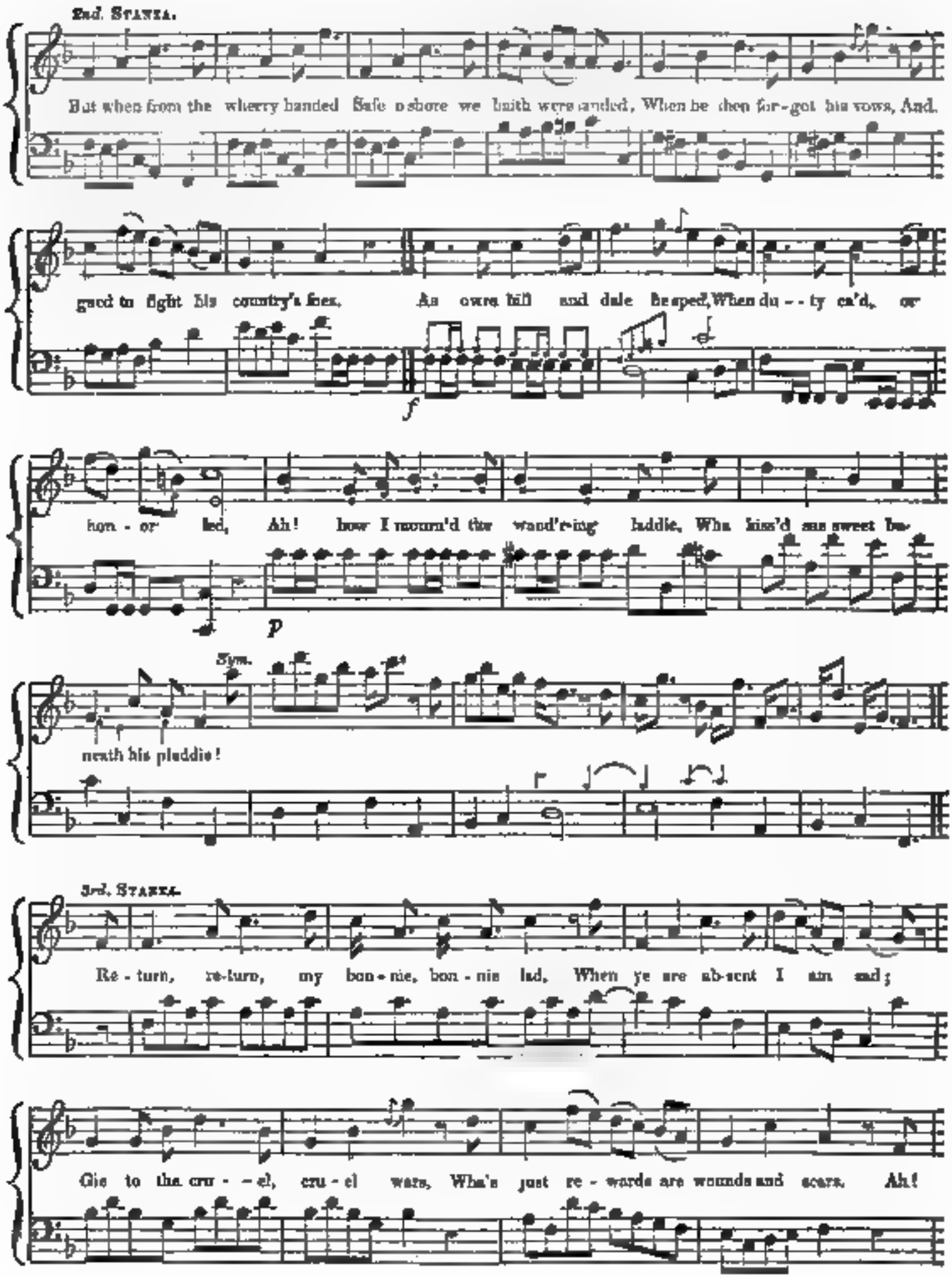
Song.

"THE WANDERING LADDIE,"

COMPOSED IN THE SCOTISH STYLE, BY W. SHIELD, Esq.

(The Words written and presented to the composer by Mrs. M. E. Fiske, of Guernsey.)


MODERATO.
mez.
f
p
As I cross'd owre Dimdee fer - ry, Sitting knitting in the wherry,
There was Donald, lonnie laddie, Wha soon made my heart right gradsie, For
een on me, Quo' he, "My lass, I'se mar - ry ye." An' how I hang'd to be the paddie That hung me gracefu
owre the laddie!


2nd. Stanza.
But when from the wherry handed Safe ashore we baith were landed, When he then for-got his vows, And
gaed to fight his country's foes. As owre hill and dale he sped, When du--ty ca'd, or
hon-or led, Ah! how I mourn'd the wand'ring laddie, Who kiss'd an sweet be-
f
p
Sym.
neath his pleddie!
3rd. Stanza.
Re-turn, re-turn, my bon-nie, bon-nie lad, When ye are ab-sent I am sad;
Gie to tha cru--el, cru-el wars, Wha's just re-wards are wounds and scars. Ah!

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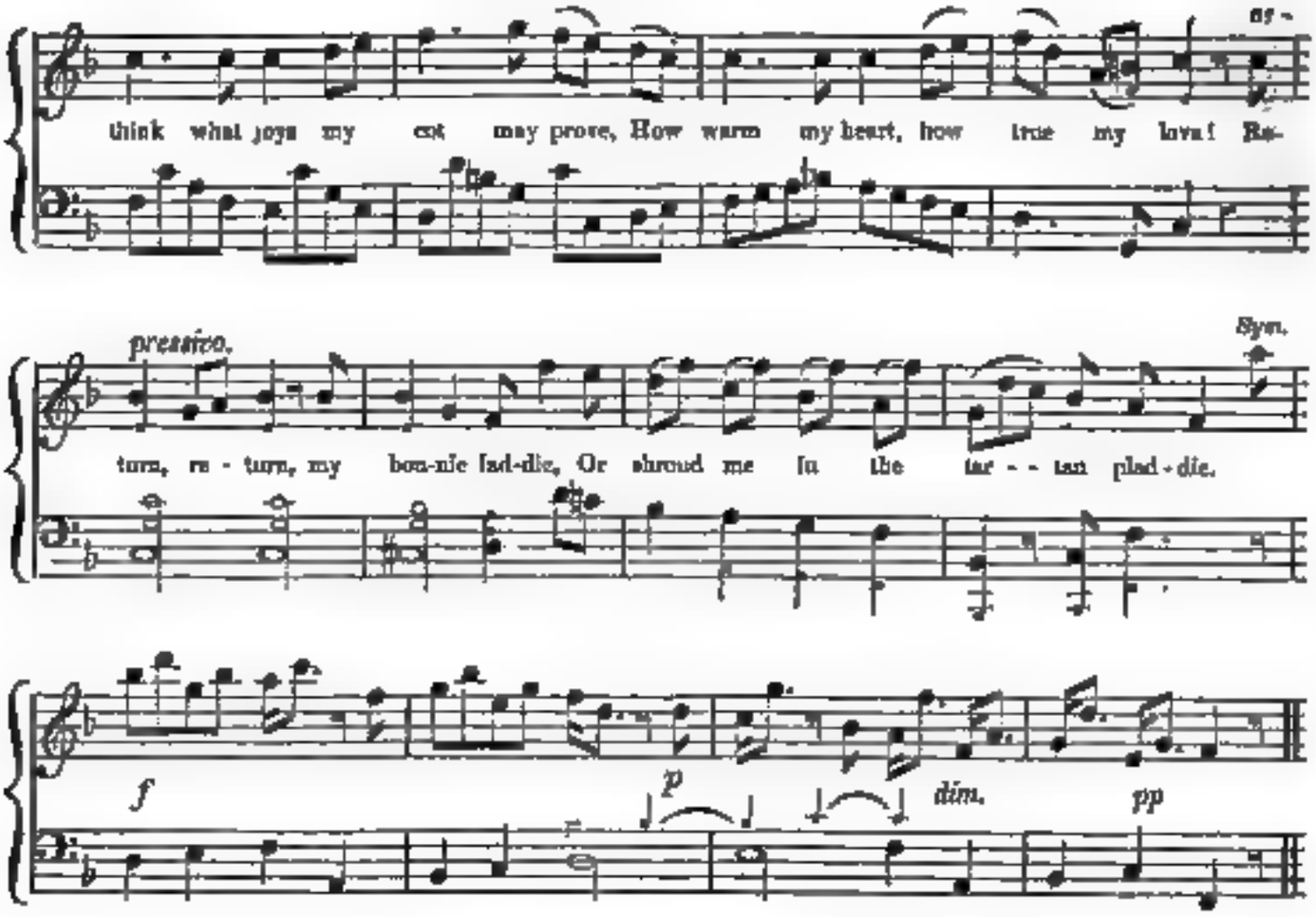
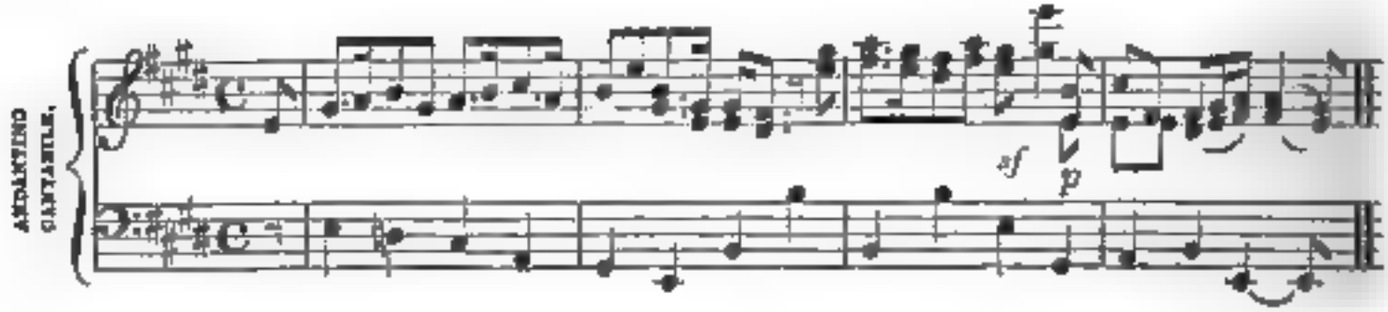

think what joys my cot may prove, How warm my heart, how true my love! Re-
pressivo.
turn, re - turn, my bon-nie lad-die, Or shroud me in the tar - - tan plad - die.
Syn.
f
p
dim.
pp

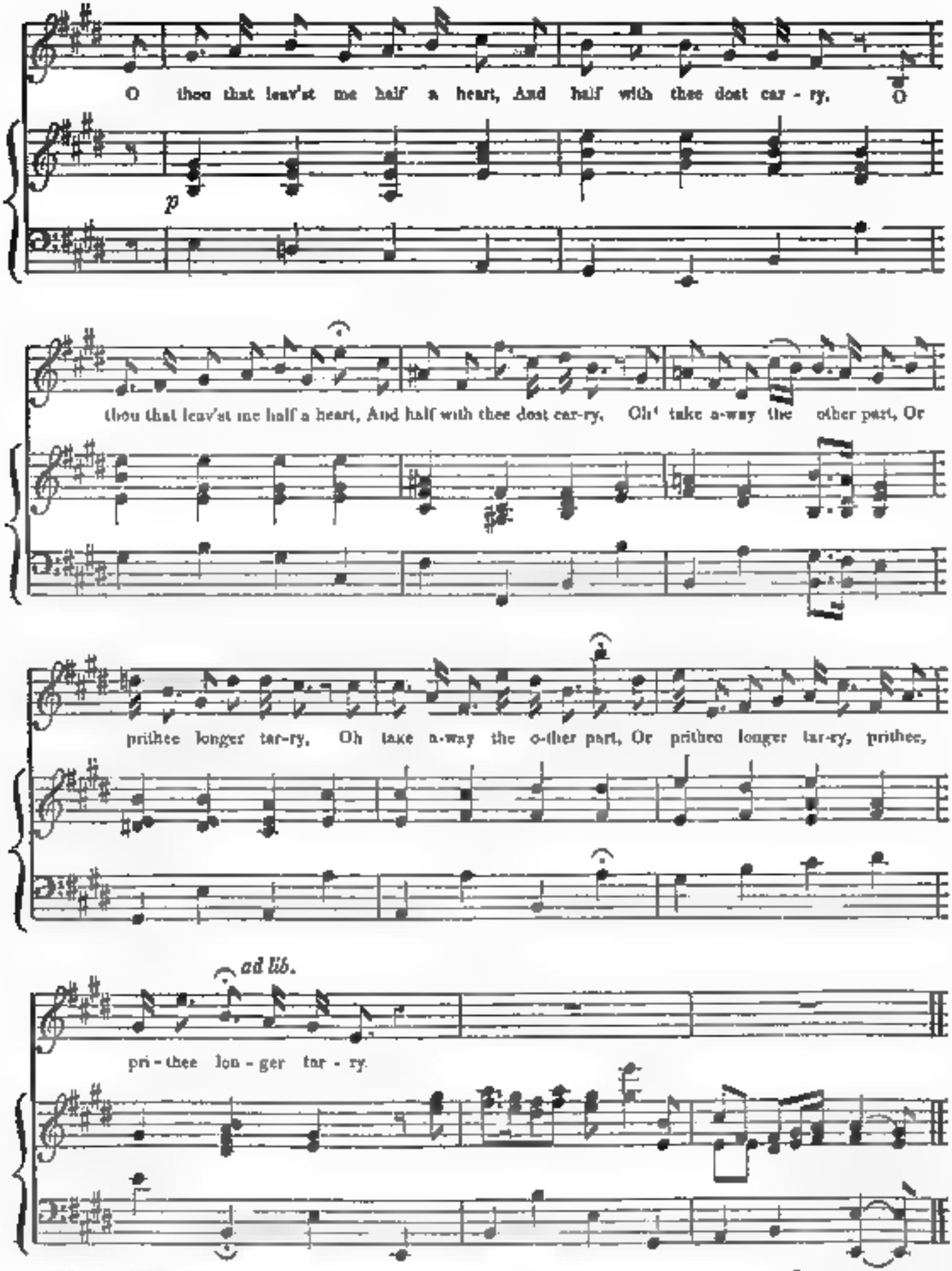
Song,

"O THOU THAT LEAV'ST ME HALF A HEART."

COMPOSED BY W. SHIELD, Esq.

(The Words translated from Ariosto.)




O thou that leav'st me half a heart, And half with thee dost car - ry. O
p
thou that leav'st me half a heart, And half with thee dost car-ry, Oh! take a-way the other part, Or
prithee longer tar-ry, Oh take a-way the o-ther part, Or prithee longer tar-ry, prithee,
ad lib.
pri - thee lon - ger tar - ry.

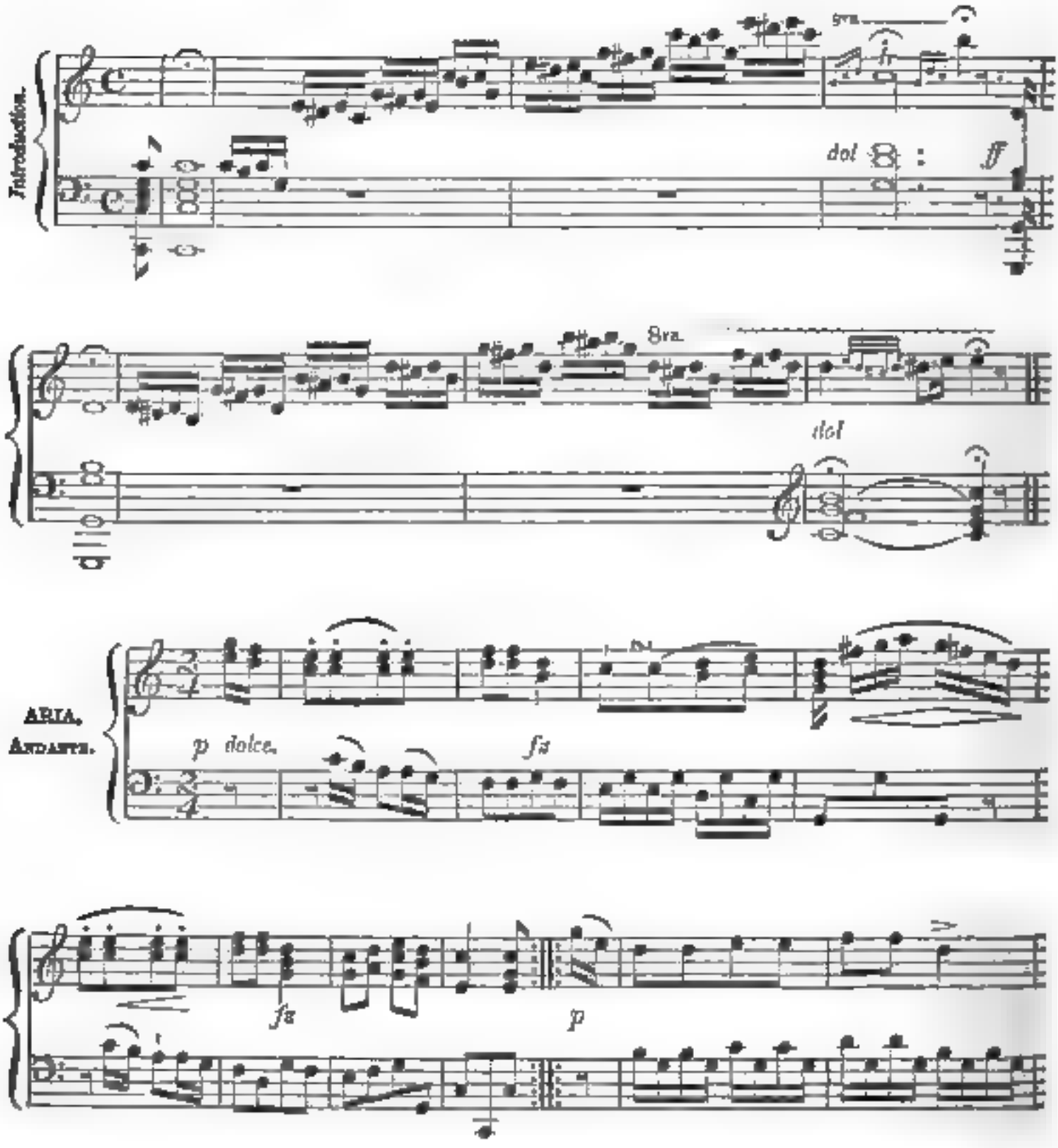
Andante Varié,

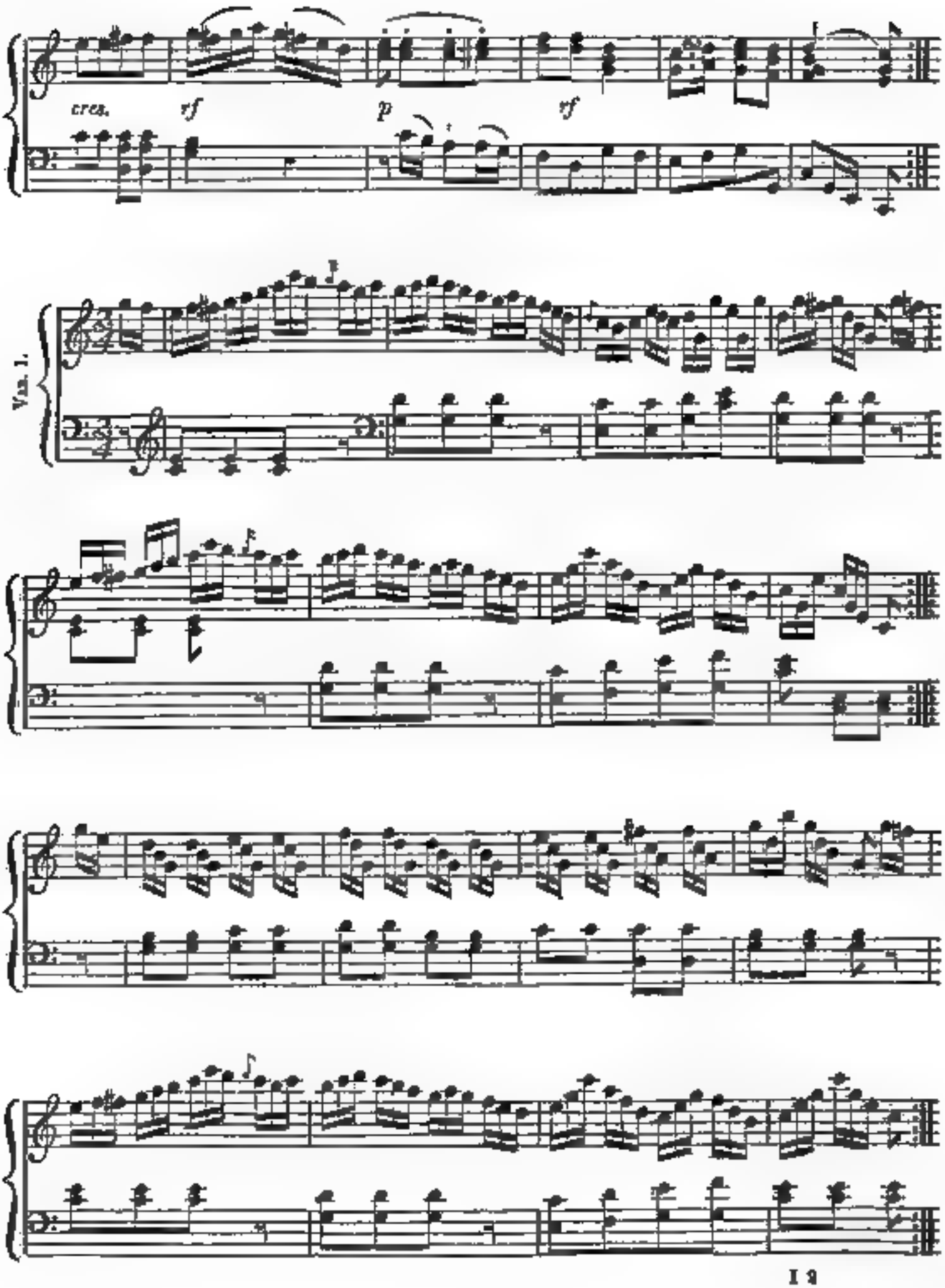
FOR THE PIANO-FORTE,

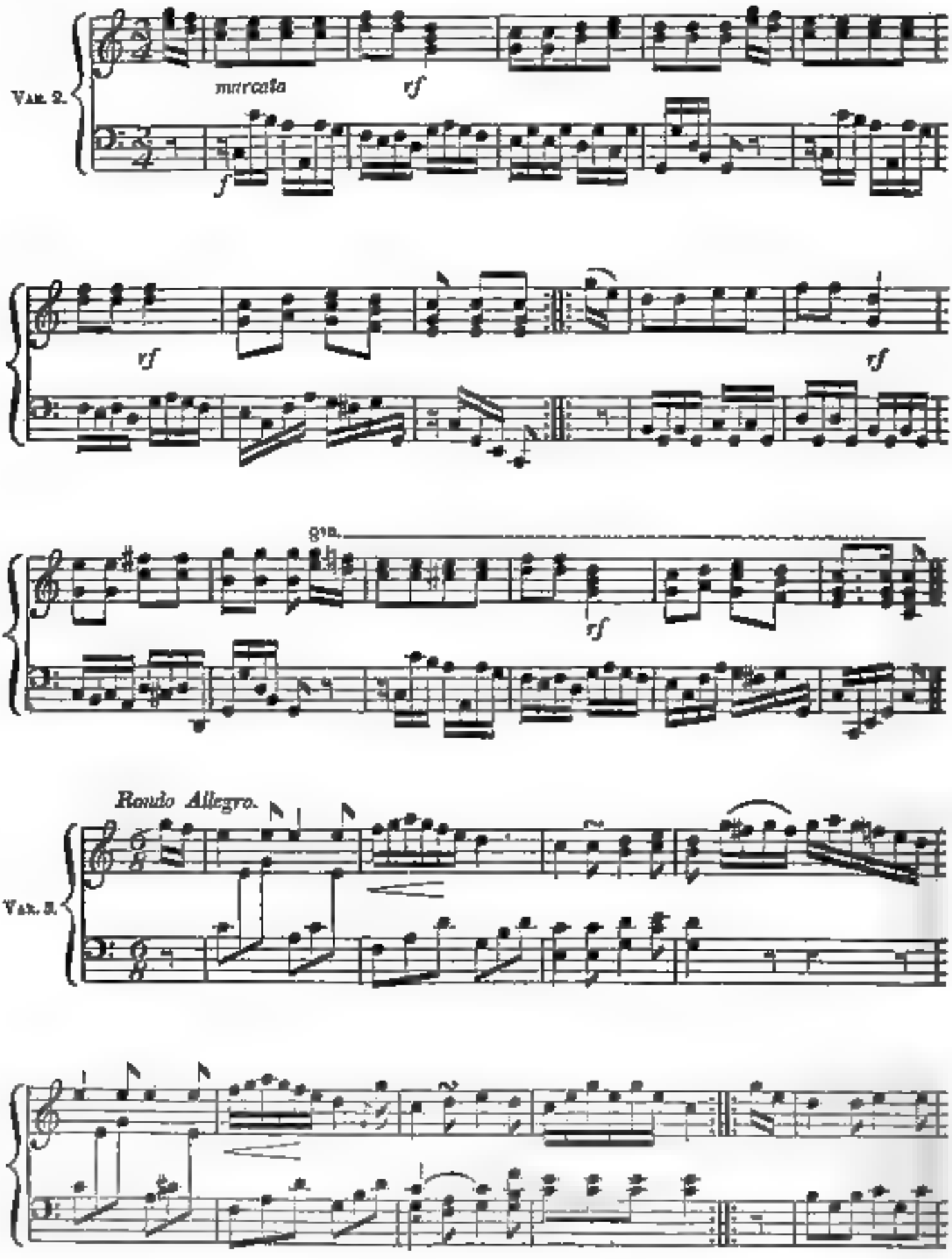
COMPOSED BY

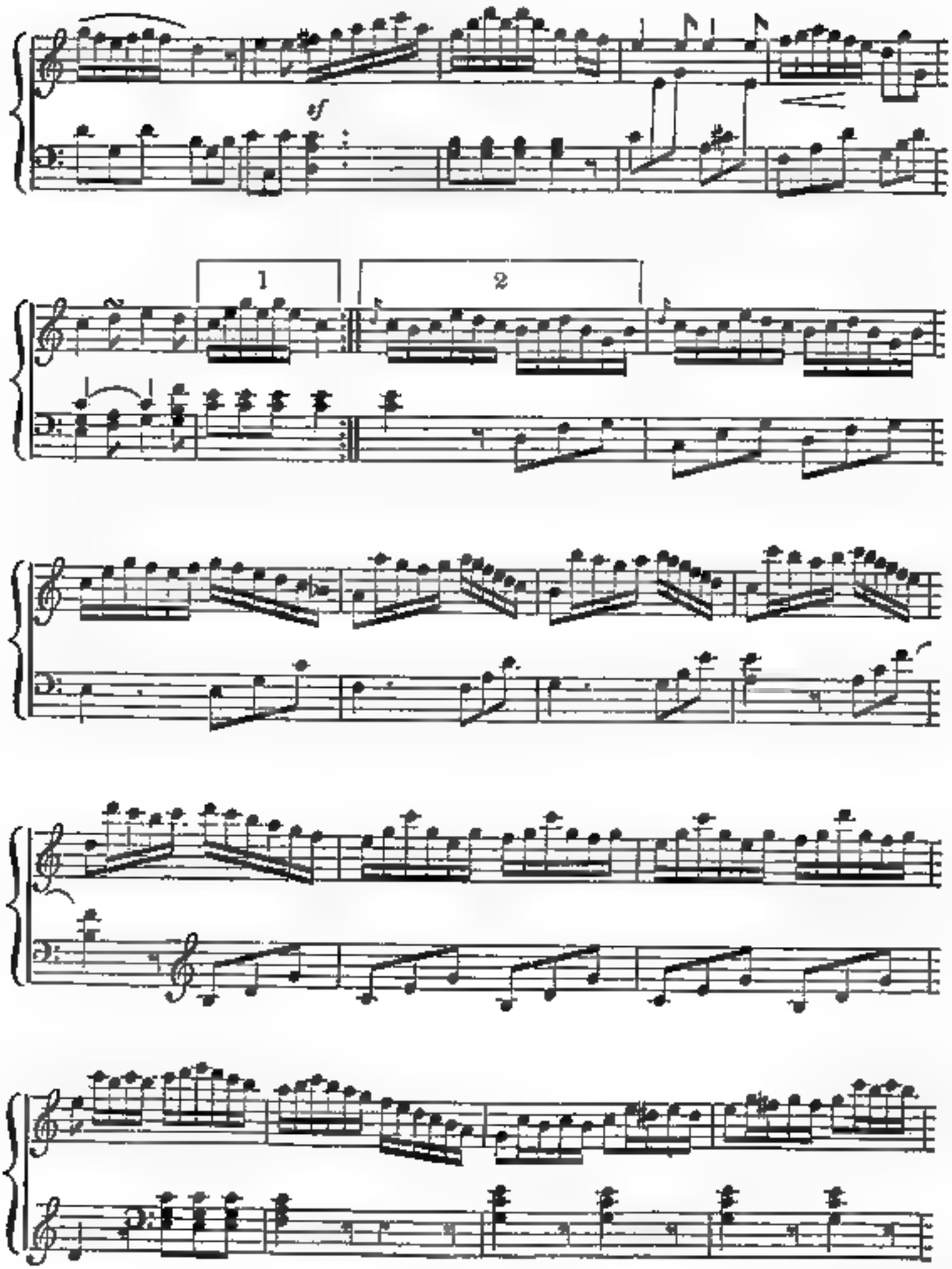
J. C. RÖHNER,

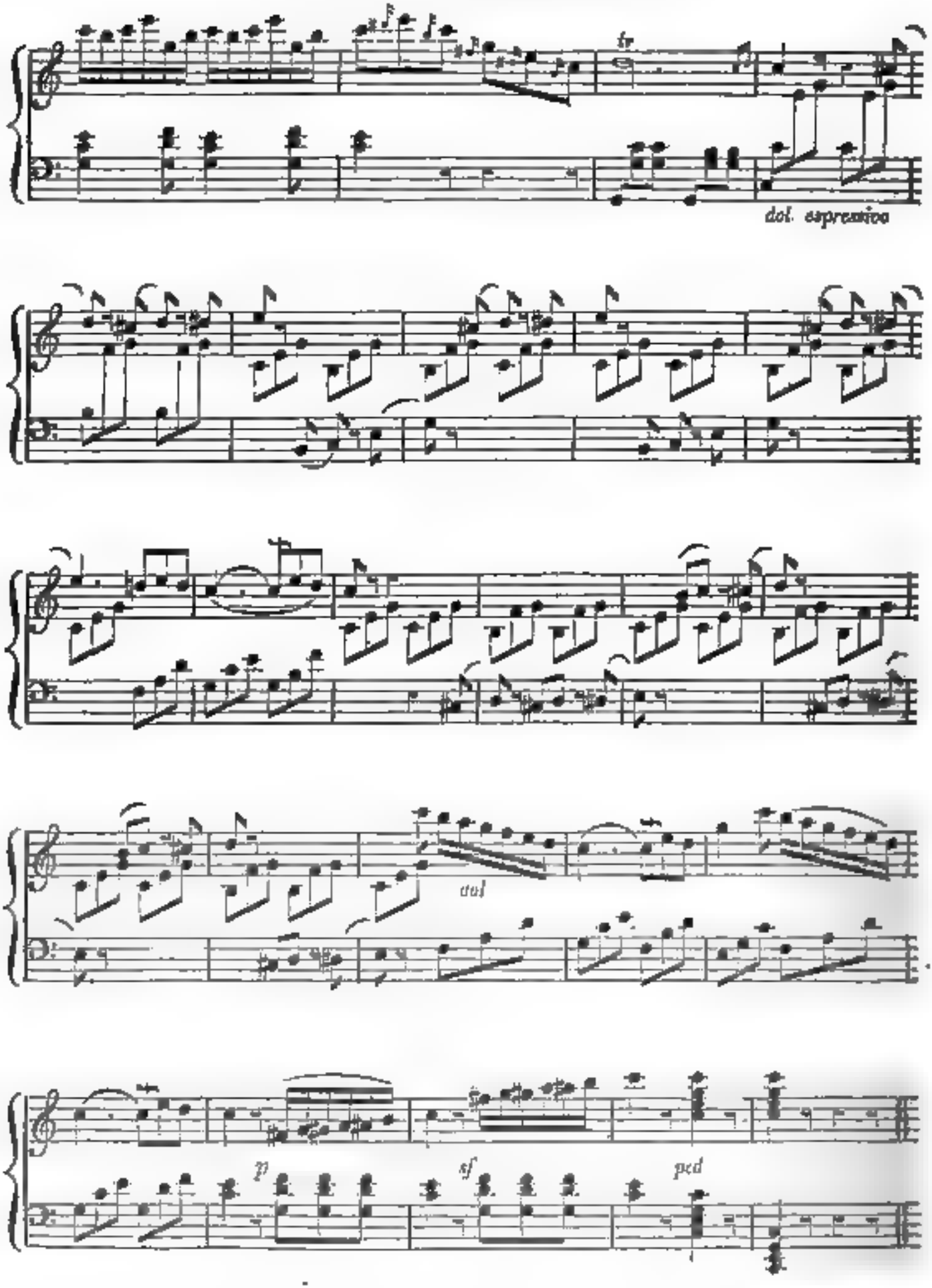
MAÎTRE DE CHAPELLE AT ZIVOLLE.




cres.
rf
p
rf
Var. 1.


Var. 2.
marcato
rf
f
rf
rf
8va.
rf
Rondo Allegro.
Var. 3.


sf
1
2


tr
dol. espressivo
dol
p
sf
ped

Minuet and Trio,

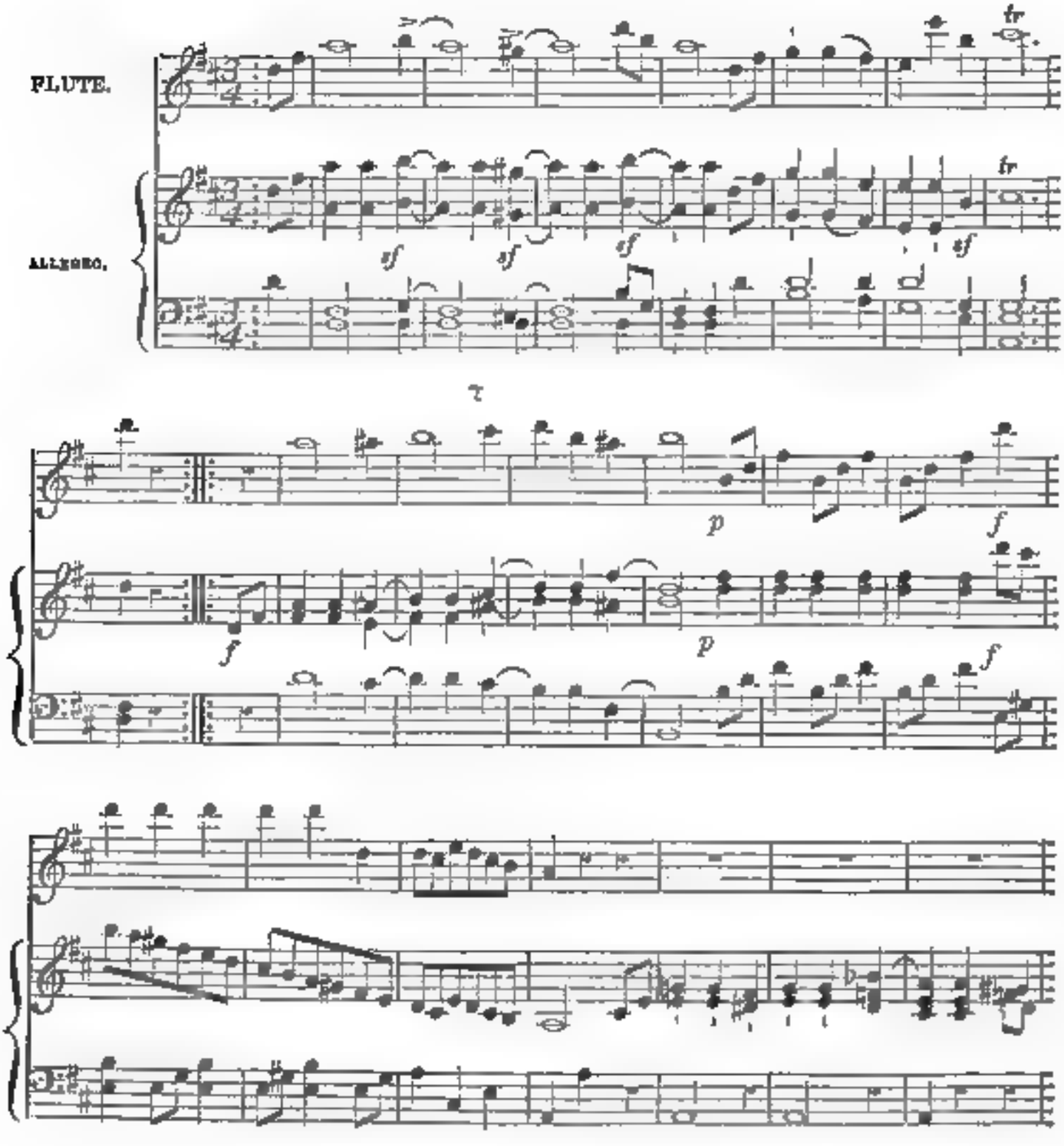
FROM

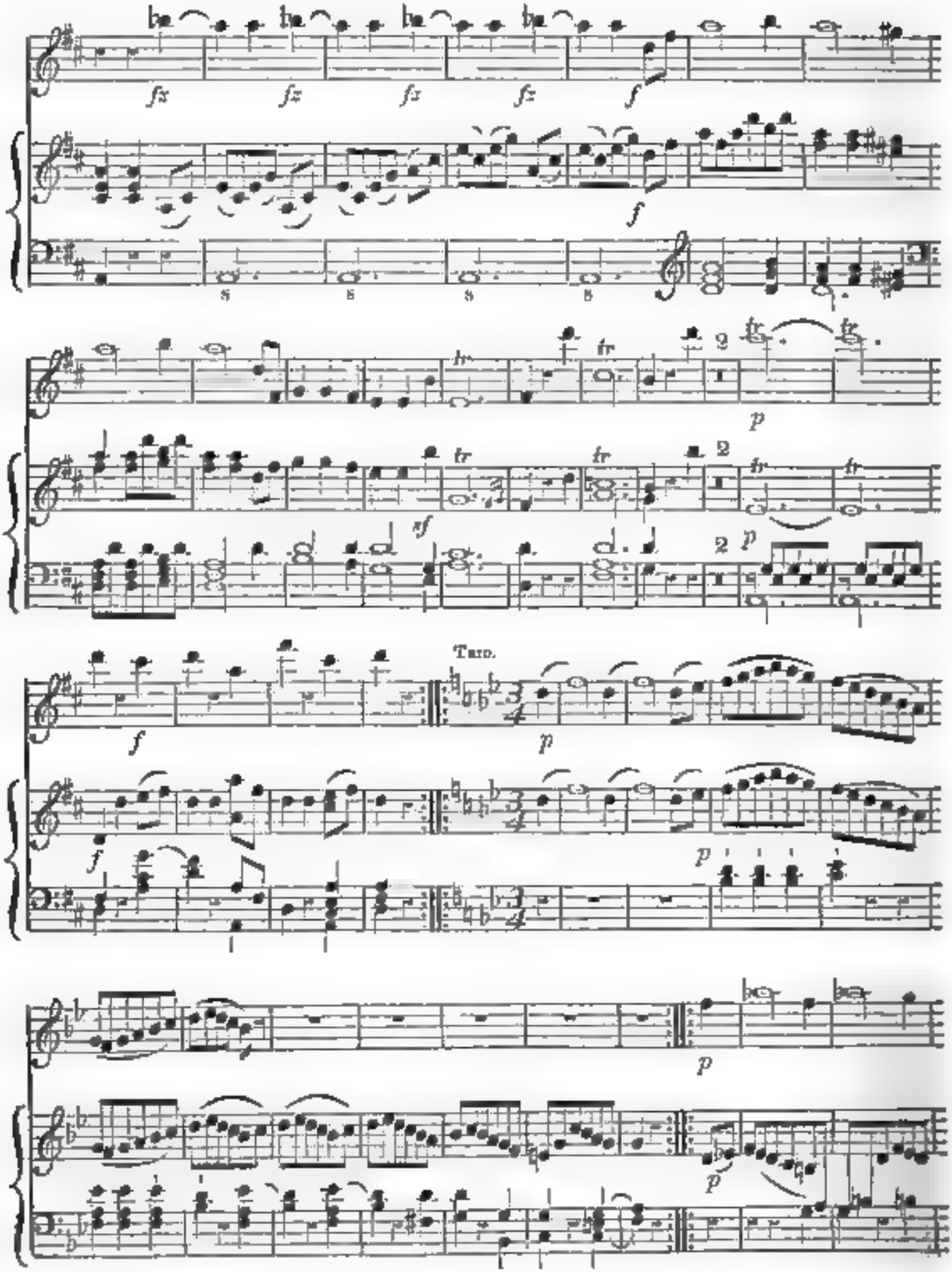
HAYDN'S SEVENTH GRAND SYMPHONY,

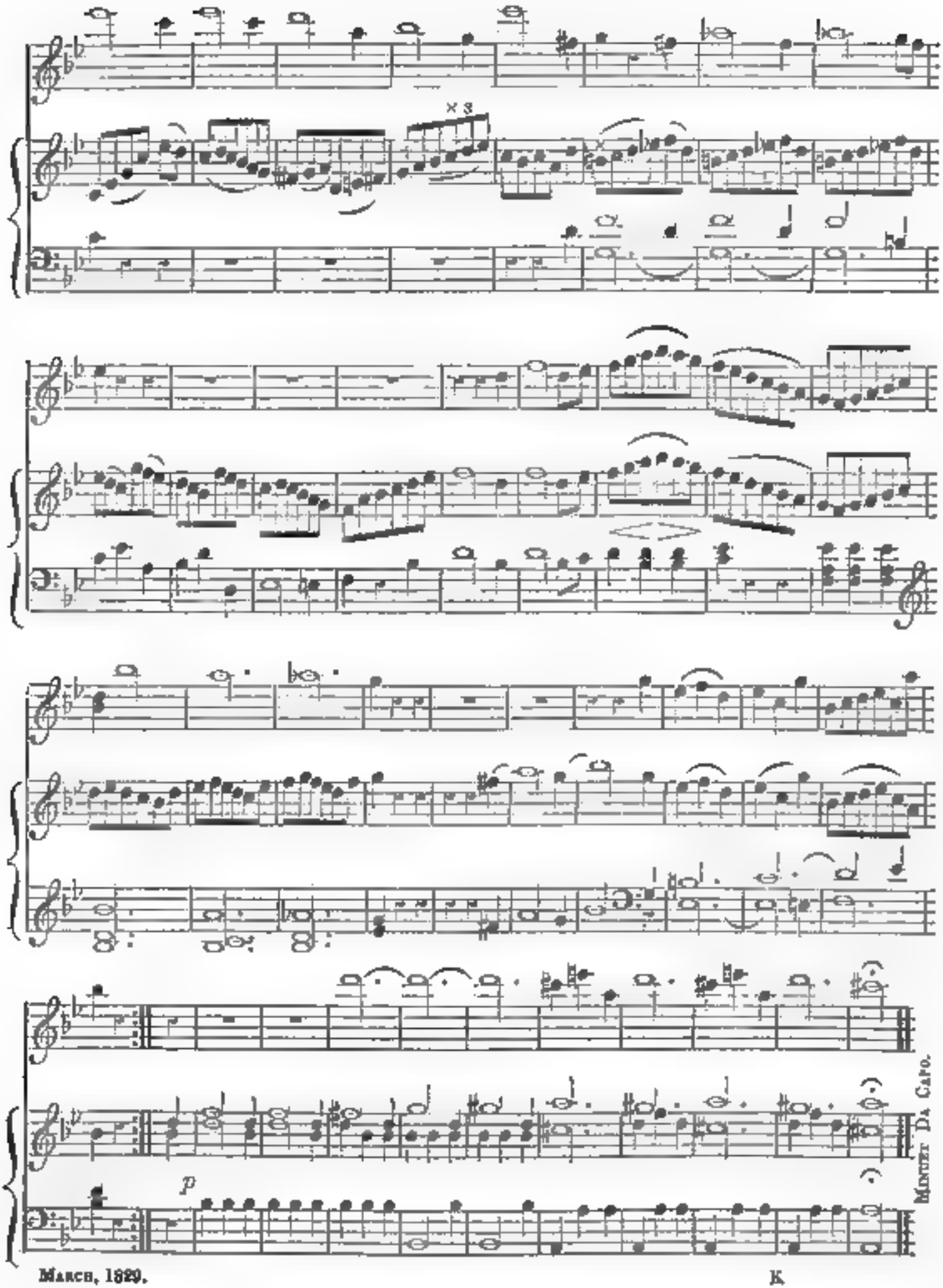
ARRANGED

FOR THE PIANO-FORTE AND FLUTE,

PURPOSELY FOR THIS WORK.



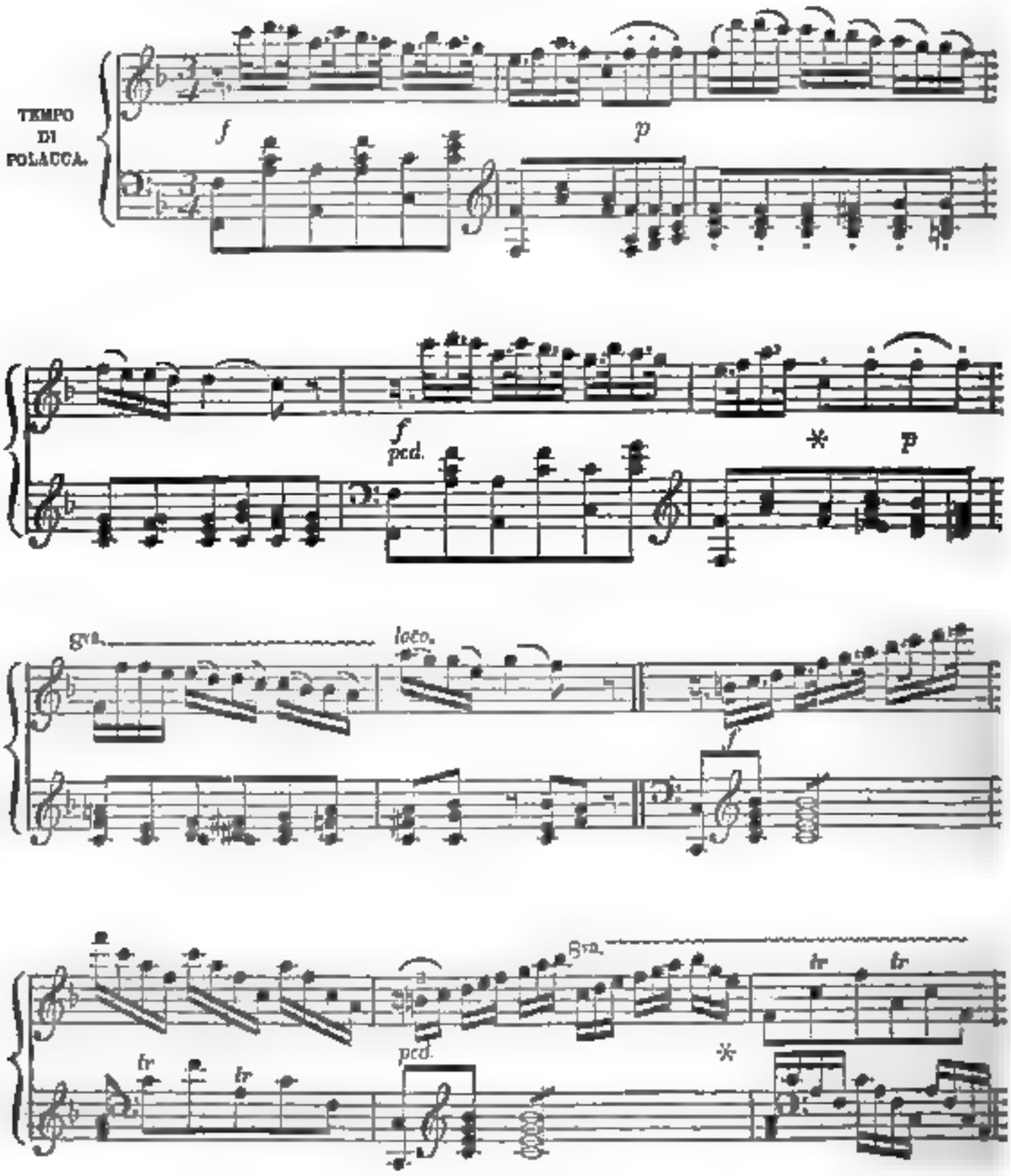

fz
fz
fz
fz
f
f
tr
tr
tr
2
p
sf
2
p
Trio.
f
p
f
p
p
p

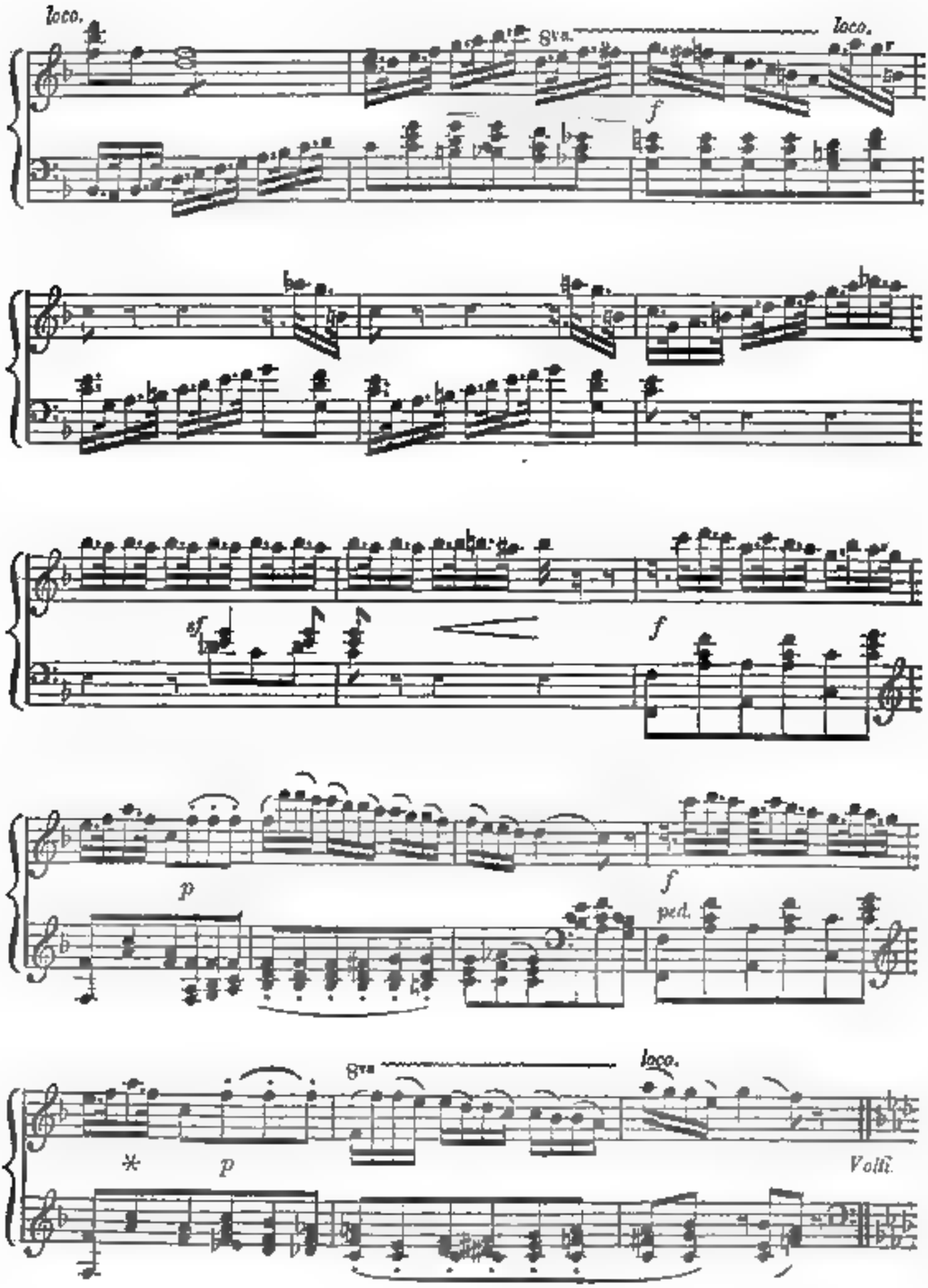

× 3
p
Minuet Da Capo.

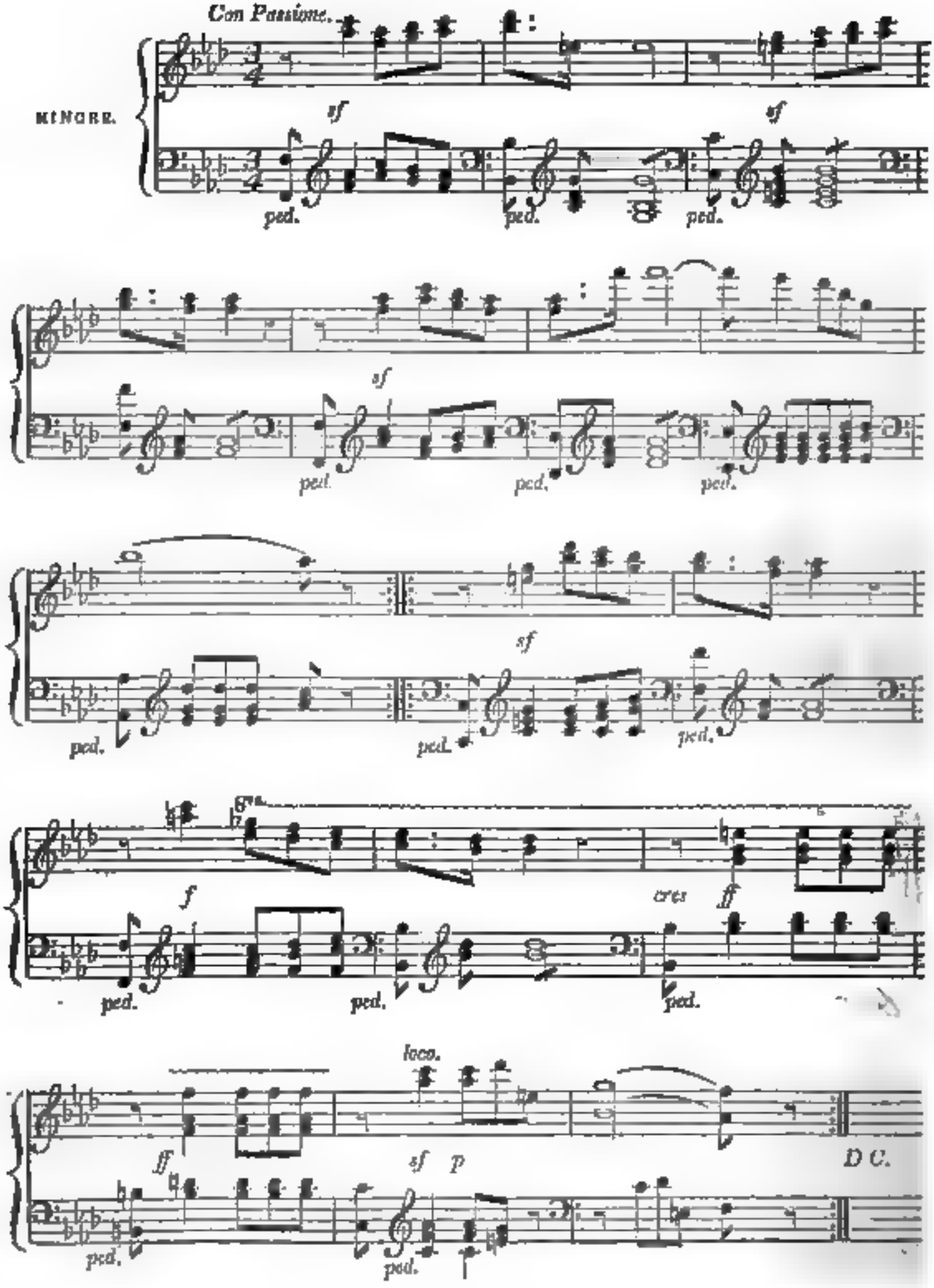
Polonaise,

COMPOSED PURPOSELY FOR THE HARMONICON,

By JOHN THOMSON, Esq., of Edinburgh.




loco.
8va.
loco.
f
sf
f
p
f
ped.
8va
loco.
*
p
Volti.


Con Passione.
MINORE.
sf
sf
ped.
ped.
ped.
sf
ped.
ped.
ped.
sf
ped.
ped.
ped.
f
cres
ff
ped.
ped.
ped.
loco.
ff
sf
p
D C.
ped.
ped.

Song,

THE PRIMROSE,

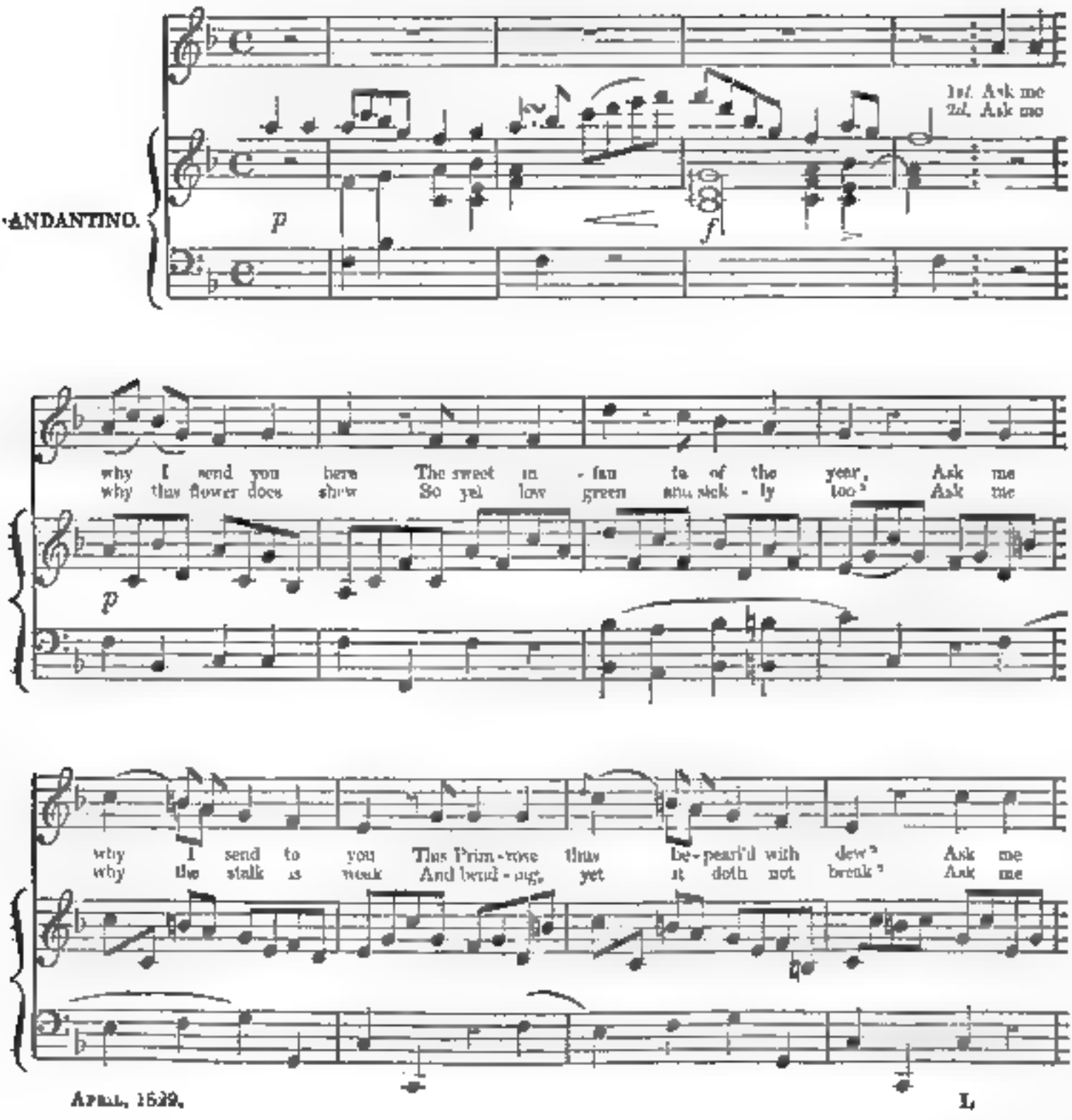
THE POETRY FROM HERRICK'S HESPERIDES,

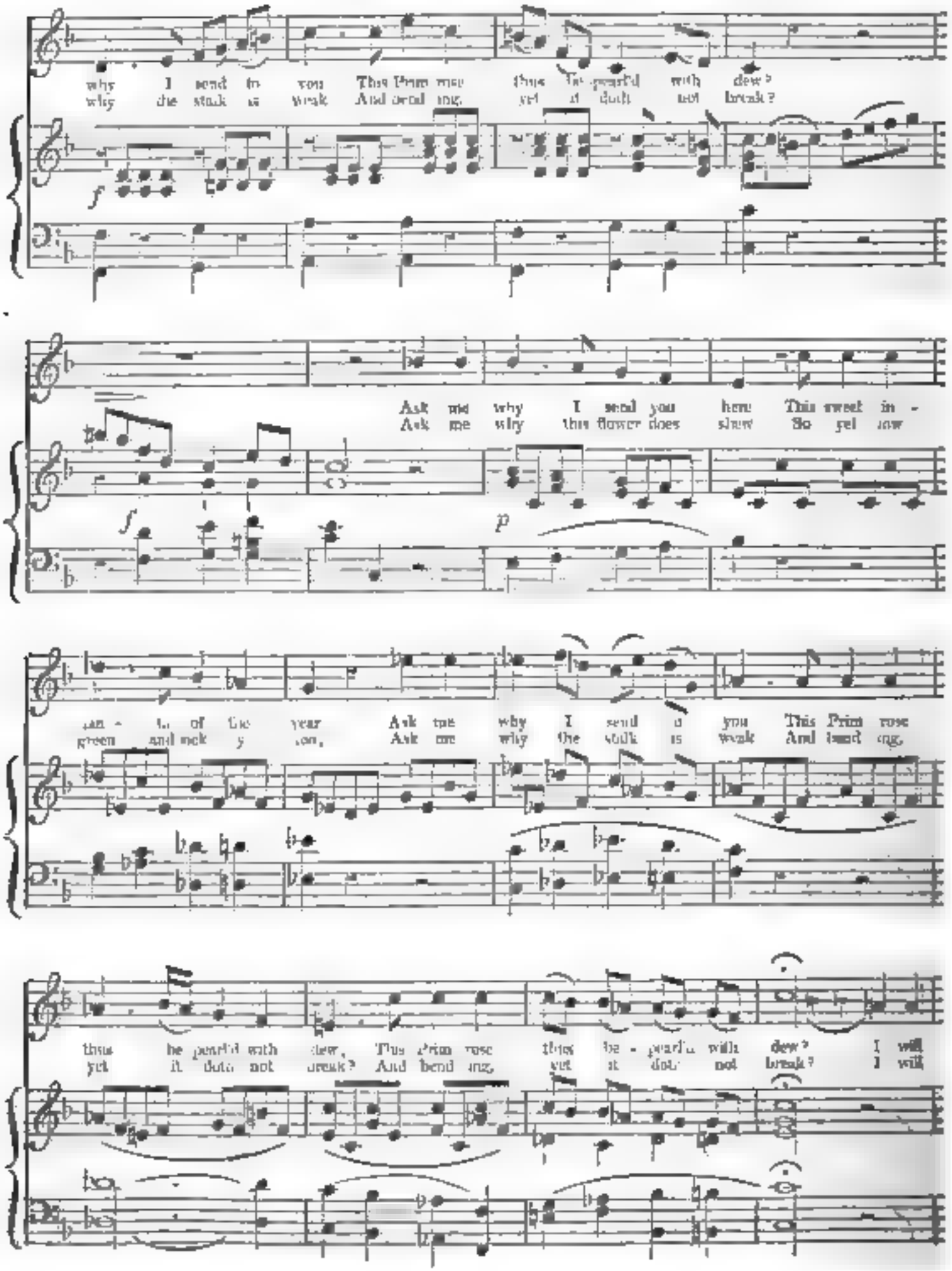
COMPOSED FOR, AND PRESENTED TO, THE HARMONICON,

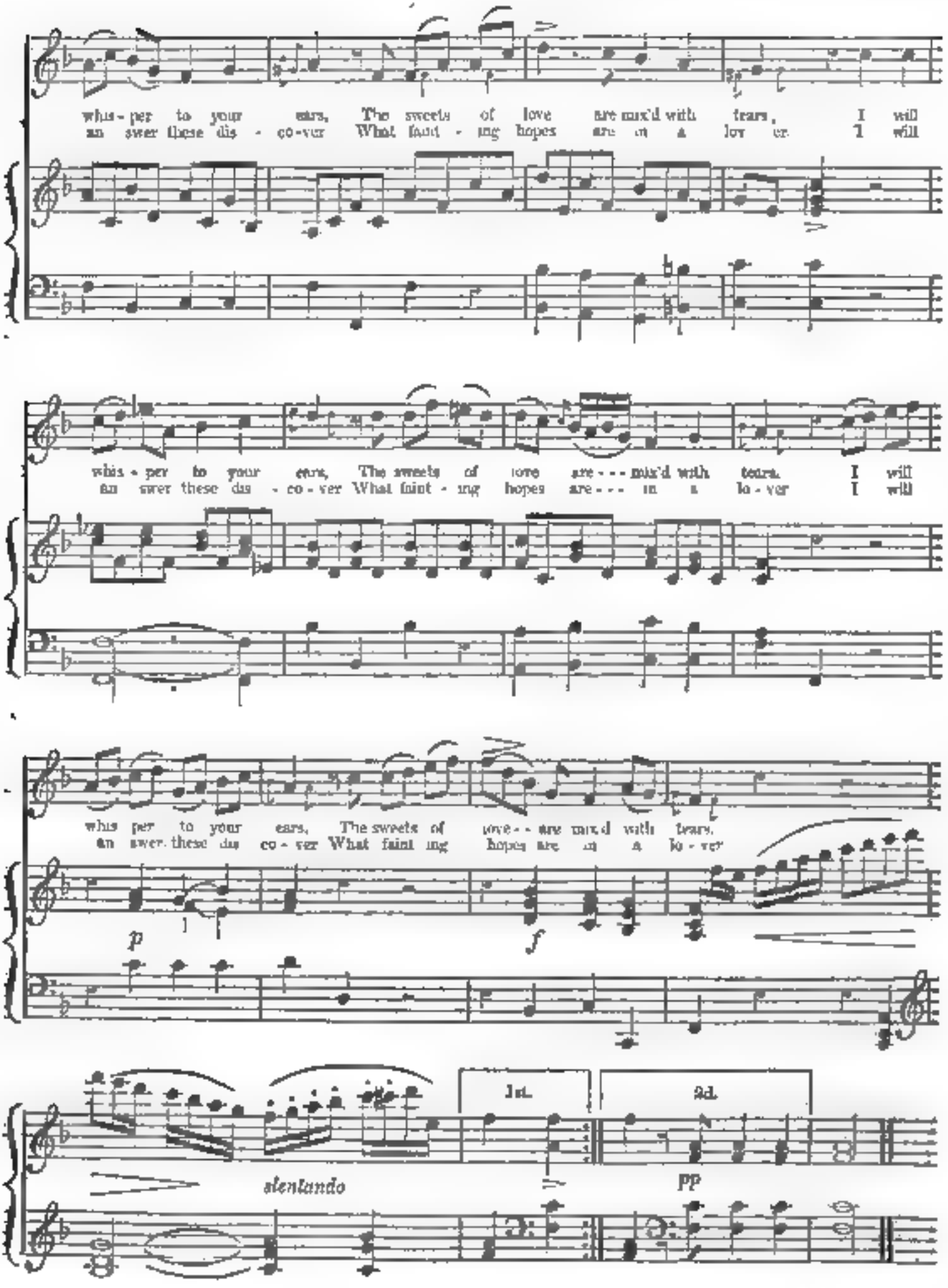
BY

G. H. Esq., OF EDINBURGH.

(Where the notes of the melody are doubled, the upper are to the first stanza and the lower to the second.)


ANDANTINO.
p
f
1st. Ask me
2d. Ask me
why I send you here The sweet in - fan - ta of the year, Ask me
why this flower does show So yel - low green and sick - ly too? Ask me
why I send to you This Prim-rose thus be-pearl'd with dew? Ask me
why the stalk is weak And bend - ing, yet it doth not break? Ask me


why I send to you This Prim rose thus be - pearl'd with dew?
why the stalk is weak And bend ing, yet it doth not break?
Ask me why I send you here This sweet in -
Ask me why this flower does show So yel low
an - ti - of the year Ask me why I send to you This Prim rose
green and mick y con, Ask me why the stalk is weak And bend ing,
thus be - pearl'd with dew, This Prim rose thus be - pearl'd with dew? I will
yet it doth not break? And bend ing, yet it doth not break? I will


whis - per to your ears, The sweets of love are mix'd with tears, I will
an swer these dis - co - ver What faint - ing hopes are in a lov er I will
whis - per to your ears, The sweets of love are - - - mix'd with tears. I will
an swer these dis - co - ver What faint - ing hopes are - - - in a lo - ver I will
whis per to your ears, The sweets of love - - are mix'd with tears.
an swer these dis co - ver What faint ing hopes are in a lo - ver
p
f
1st.
2d.
slentando
pp

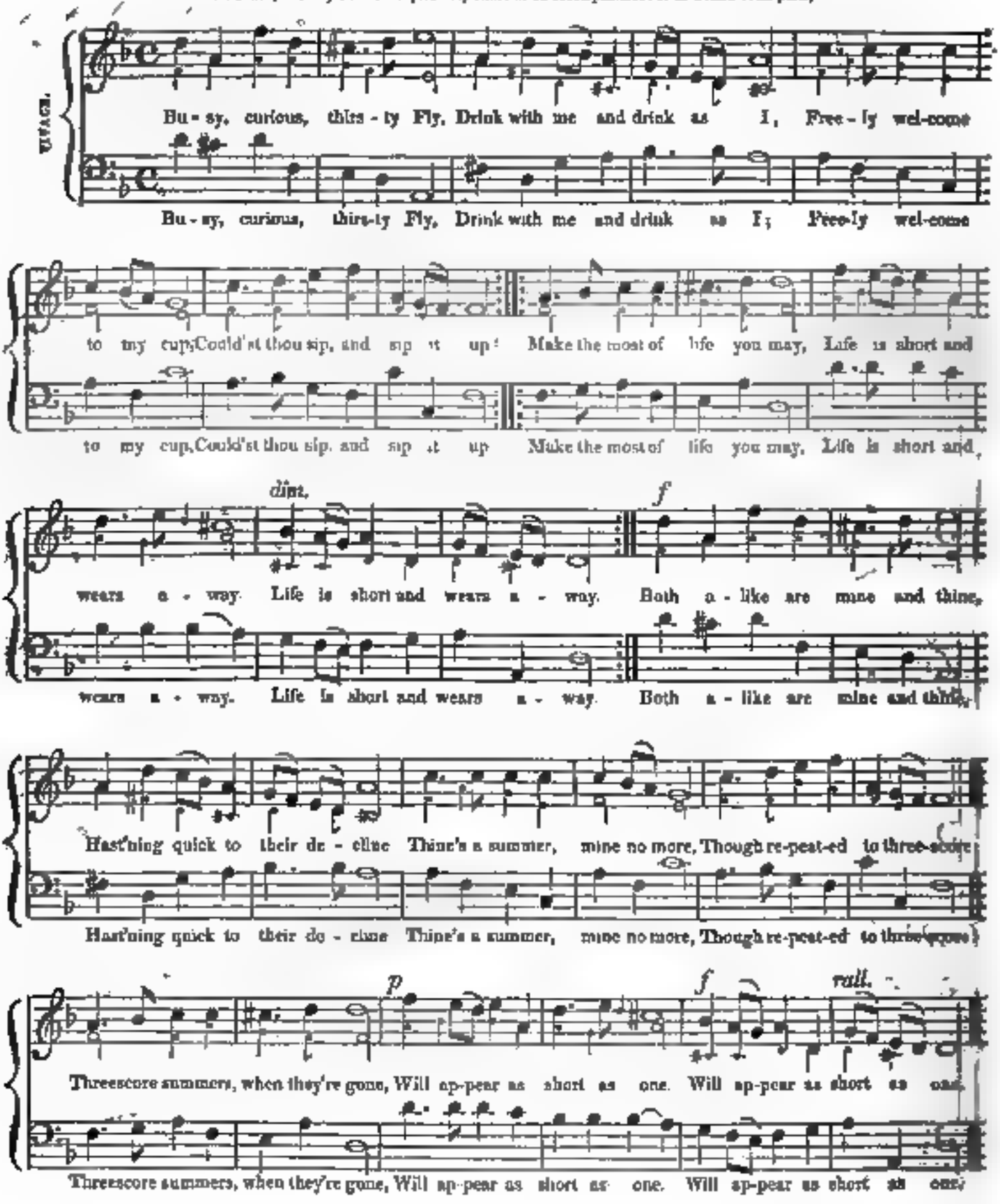
Duet,

"BUSY, CURIOUS, THIRSTY FLY,"

COMPOSED BY

MAURICE GREENE, Mus. D., &c. &c.

(The words "made extempore," says Ritson, "by a Gentleman; occasioned by a fly drinking out of his cup of ale." The small notes are now first added, and may be used at pleasure, either as an accompaniment or as a third vocal part.)

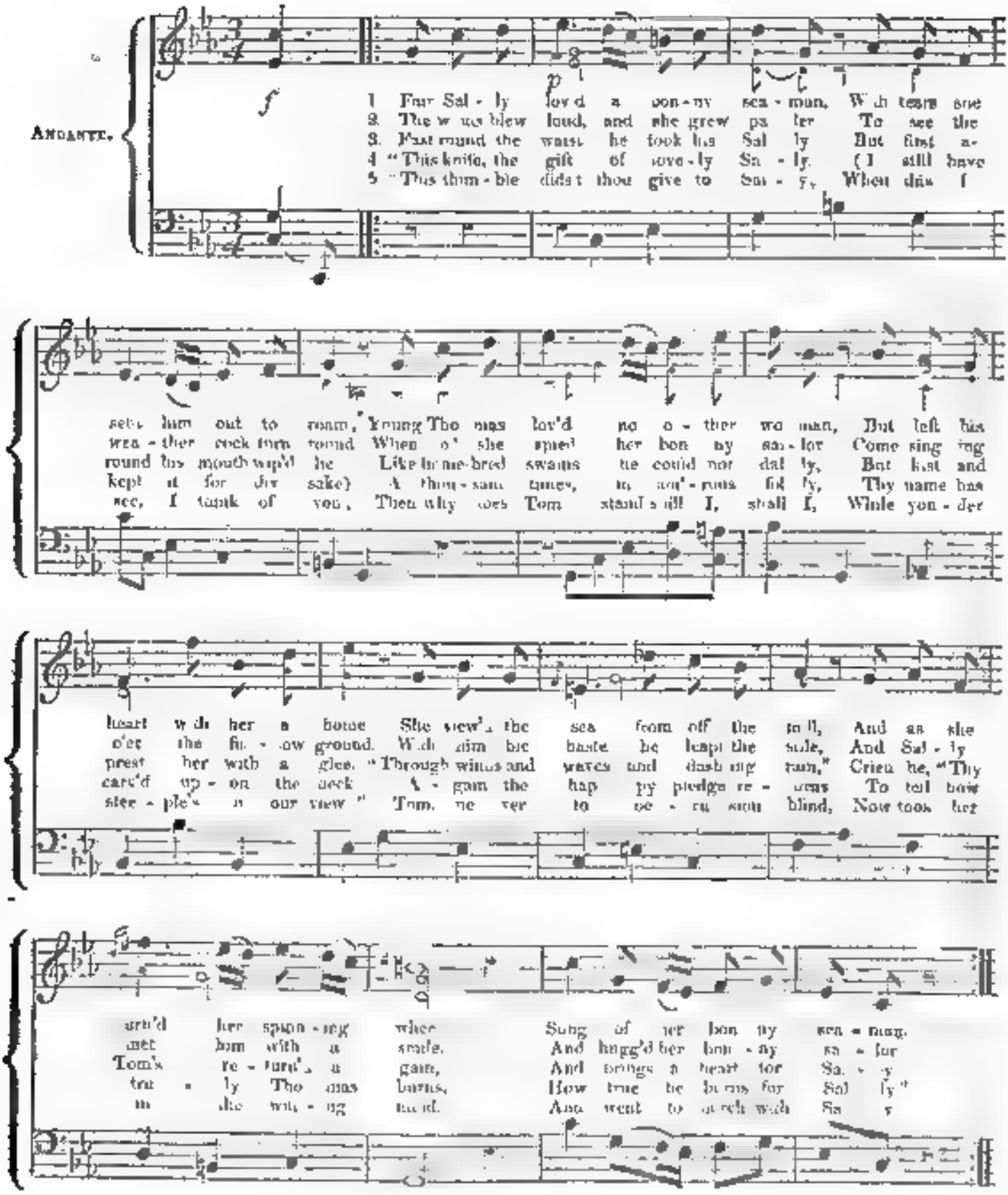

STAGG.
Bu - sy, curious, thirs - ty Fly, Drink with me and drink as I, Free - ly wel-come
Bu - sy, curious, thirs-ty Fly, Drink with me and drink as I; Free-ly wel-come
to my cup, Could'st thou sip, and sip it up! Make the most of life you may, Life is short and
to my cup, Could'st thou sip, and sip it up Make the most of life you may, Life is short and,
dim.
f
wears a - way. Life is short and wears a - way. Both a - like are mine and thine,
wears a - way. Life is short and wears a - way. Both a - like are mine and thine,
Hast'ning quick to their de - cline Thine's a summer, mine no more, Though re-peat-ed to three-score
Hast'ning quick to their de - cline Thine's a summer, mine no more, Though re-peat-ed to three-score
p
f
rall.
Threescore summers, when they're gone, Will ap-pear as short as one. Will ap-pear as short as one.
Threescore summers, when they're gone, Will ap-pear as short as one. Will ap-pear as short as one.

Ballad.

THE BONNY SAILOR,

COMPOSED BY MAURICE GREENE, Mus. D., &c. &c.

(The small notes, forming an accompaniment, are added for this work.)


Andante.
1 Fair Sal - ly lov'd a bon - ny sea - man, With tears she
2 The w ind blew loud, and she grew pa - ler To see the
3 Fast round the waist he took his Sal - ly But first a-
4 "This knife, the gift of love - ly Sa - ly, I still have
5 "This thim - ble didst thou give to Sal - ly, When dis - t
sets him out to roam," Young Tho mas lov'd no o - ther wo man, But left his
wea - ther cock turn round When o' she spied her bon ny sai - lor Come sing ing
round his mouth wip'd he Like tame - bred swans he could not dal - ly, But kist and
kept it for thy sake) A thou - sand times, in sor - rows fol - ly, Thy name has
see, I think of you, Then why does Tom stand still I, shall I, While yon - der
heart with her a bone She view'd the sea from off the hill, And as she
o'er the fur - row ground. With him he haste he leapt the stile, And Sal - ly
prest her with a glee. "Through winds and waves and dash ing rain," Cries he, "Thy
carv'd up - on the deck A - gain the hap py pledge re - turns To tell how
ster - ple's in our view" Tom, ne ver to see - m so blind, Now took her
arm'd her span - ing wher Sung of her bon ny sea - man.
met him with a smile, And hugg'd her bon - ny sa - lor
Tom's re - turn'd a gain, And brings a heart for Sa - ly
tru - ly Tho mas burns, How true he burns for Sal - ly"
in the wan - ing moon, And went to church with Sa - ly

Andante and March,

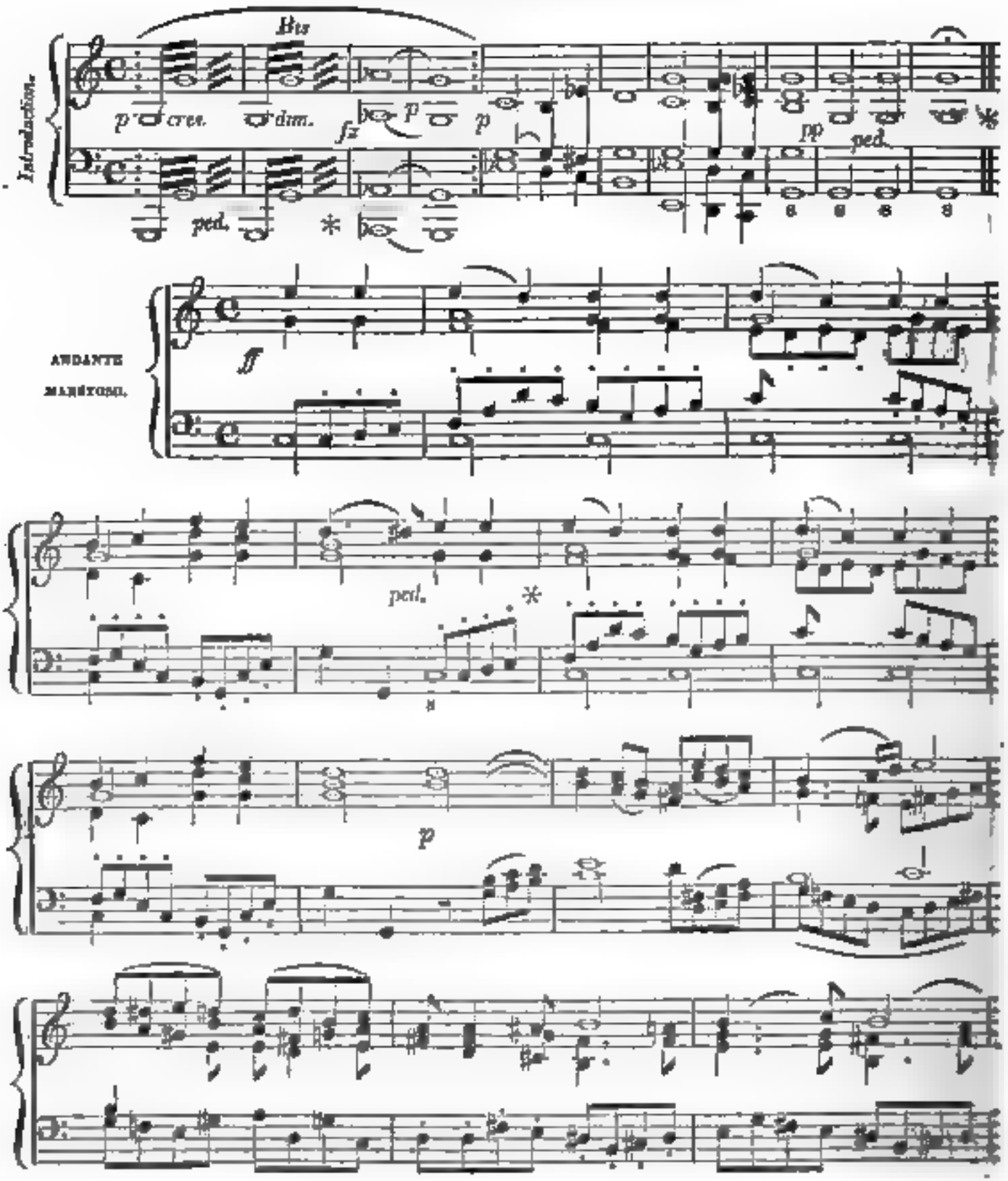
FROM THE OPERA OF *JESSONDA*,

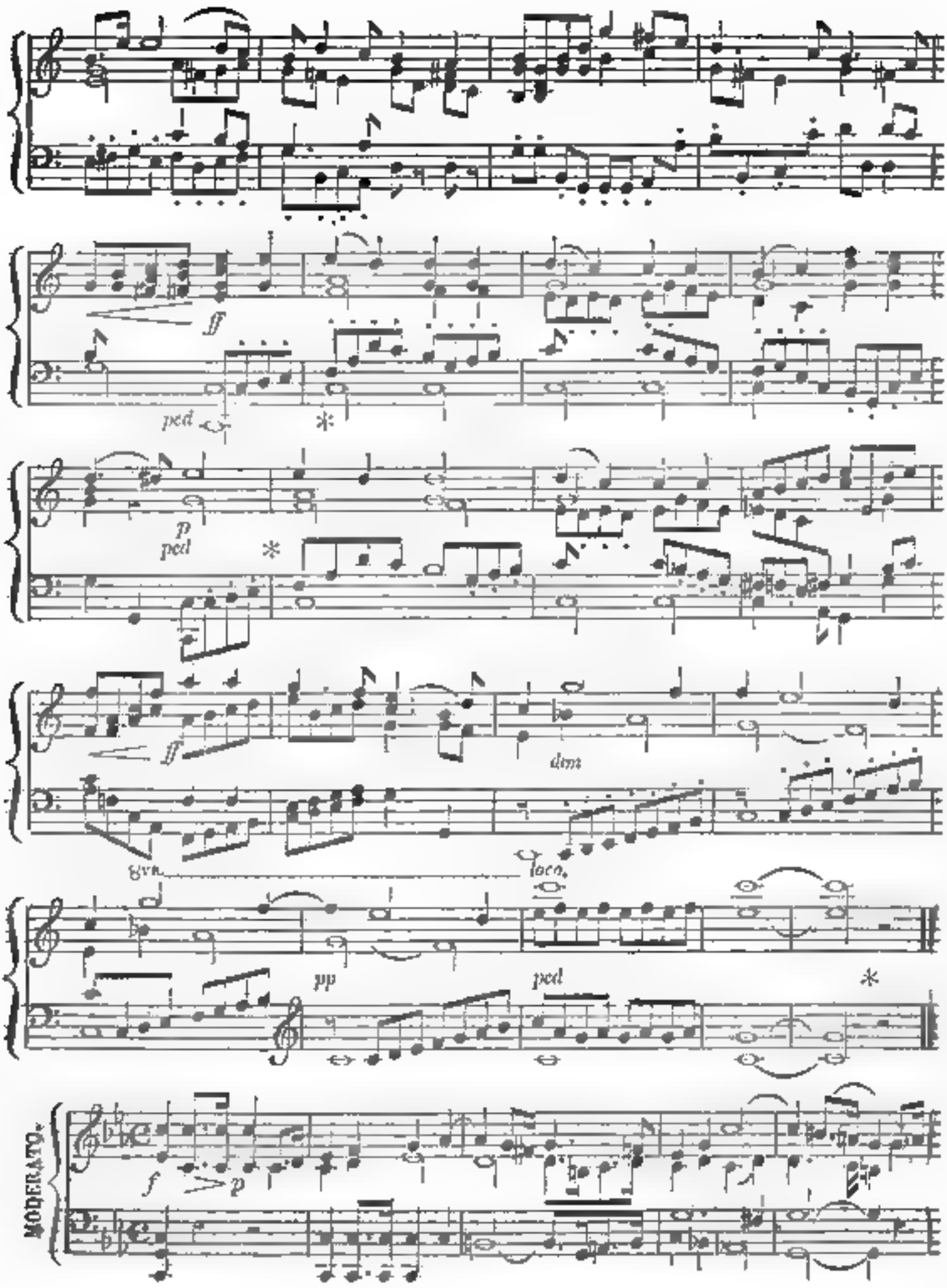
COMPOSED BY

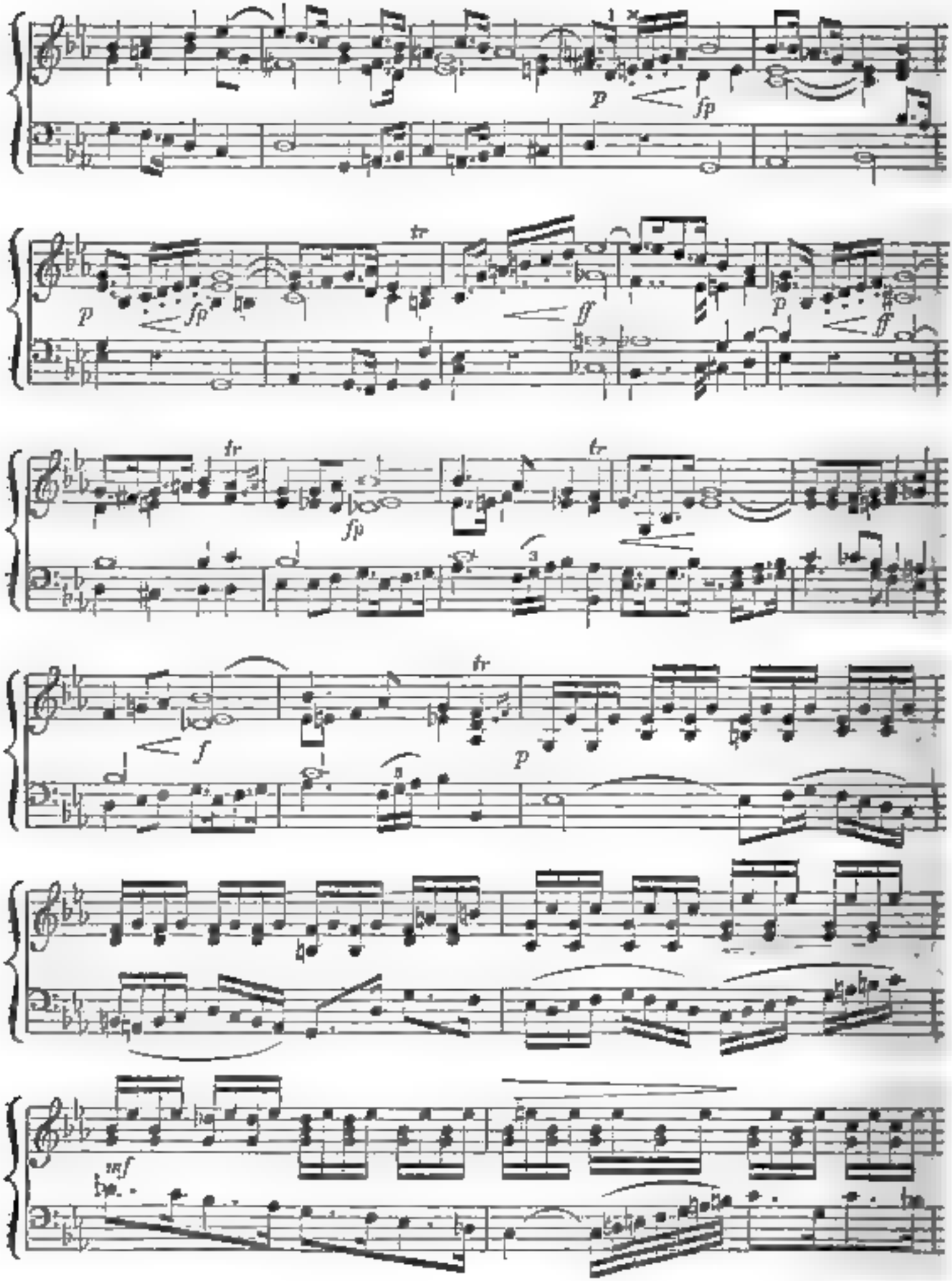
LOUIS SPOHR,

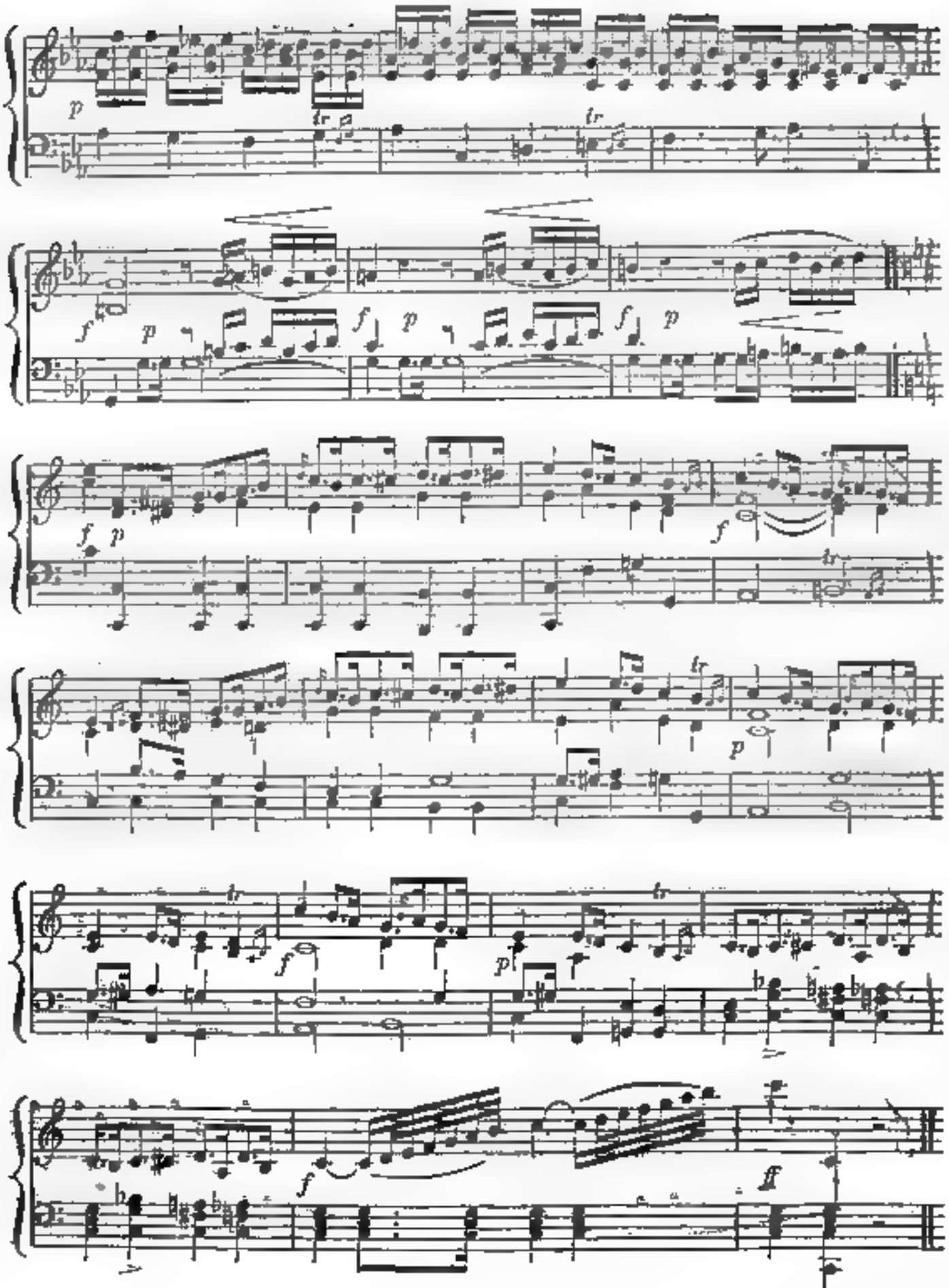
AND ARRANGED FOR THE PIANO-FORTE.

(The few introductory bars are added for this work.)




ff
ped
*
p
ped
*
ff
dim
8va.
loco.
pp
ped
*
MODERATO.
f
p


p
fp
tr
ff
f
mf


p
tr
tr
f
p
f
p
f
p
f
p
f
tr
p
f
tr
p
f
ff

Barcarole,

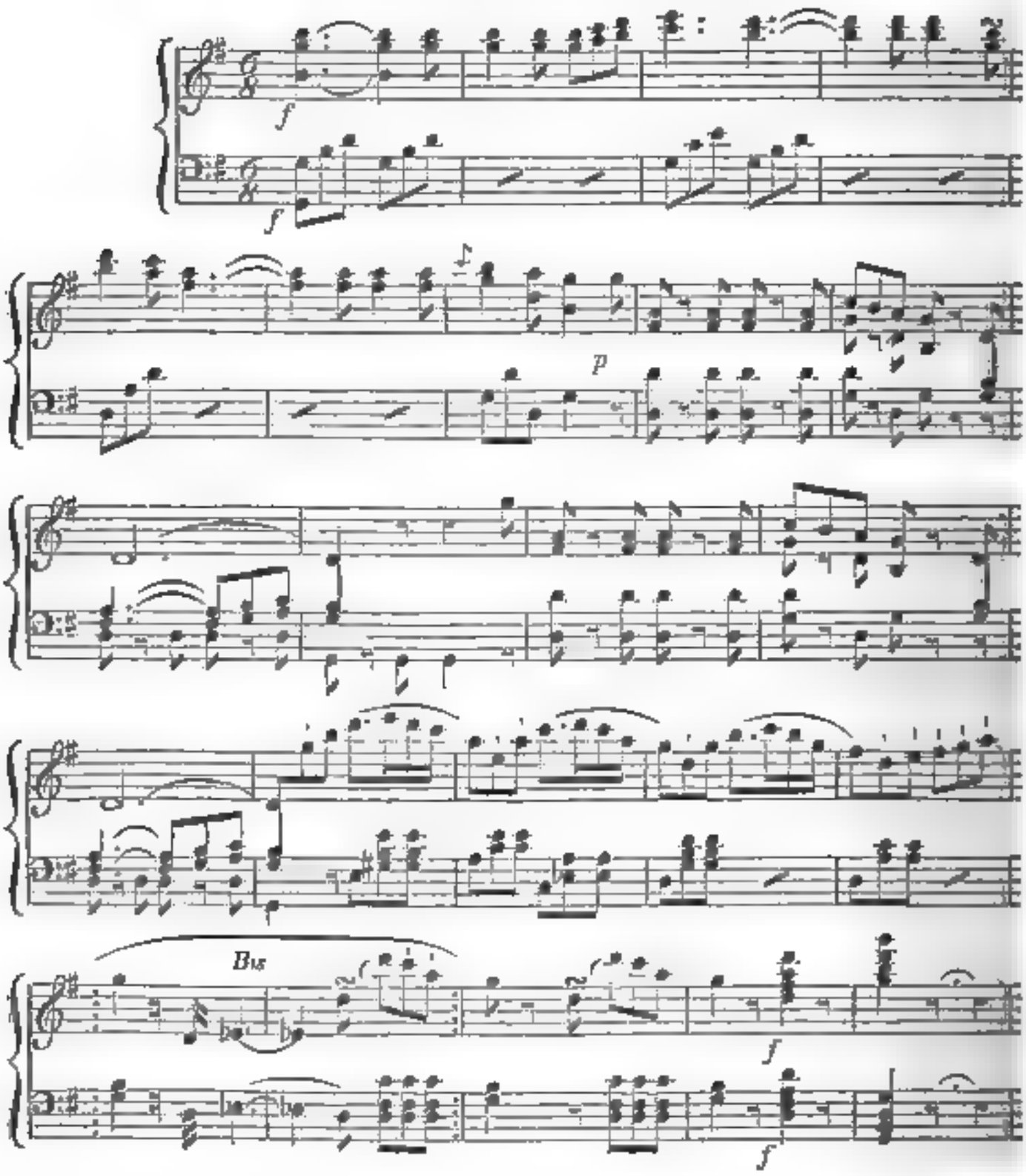
FROM

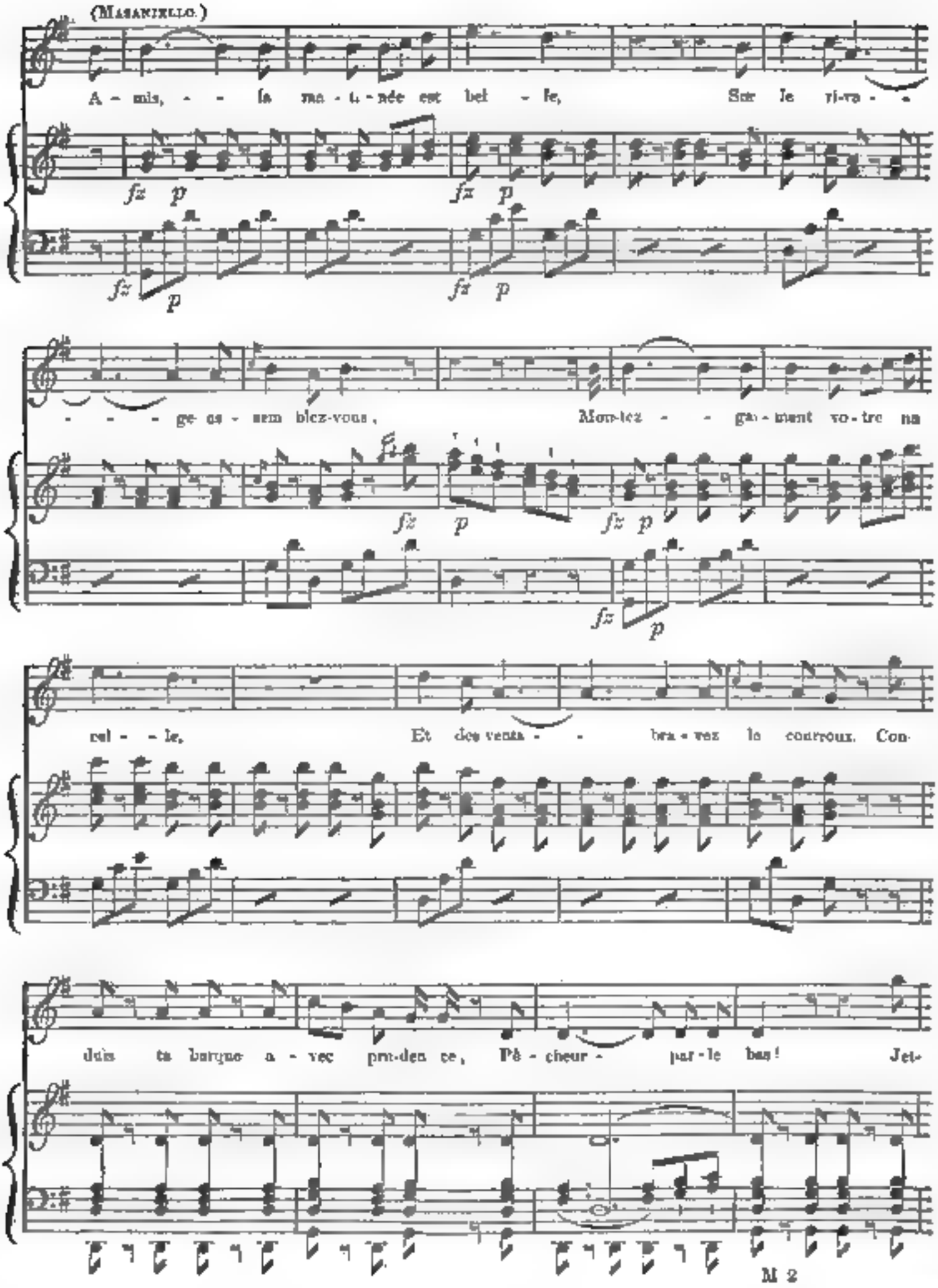
LA MUETTE DE PORTICI,

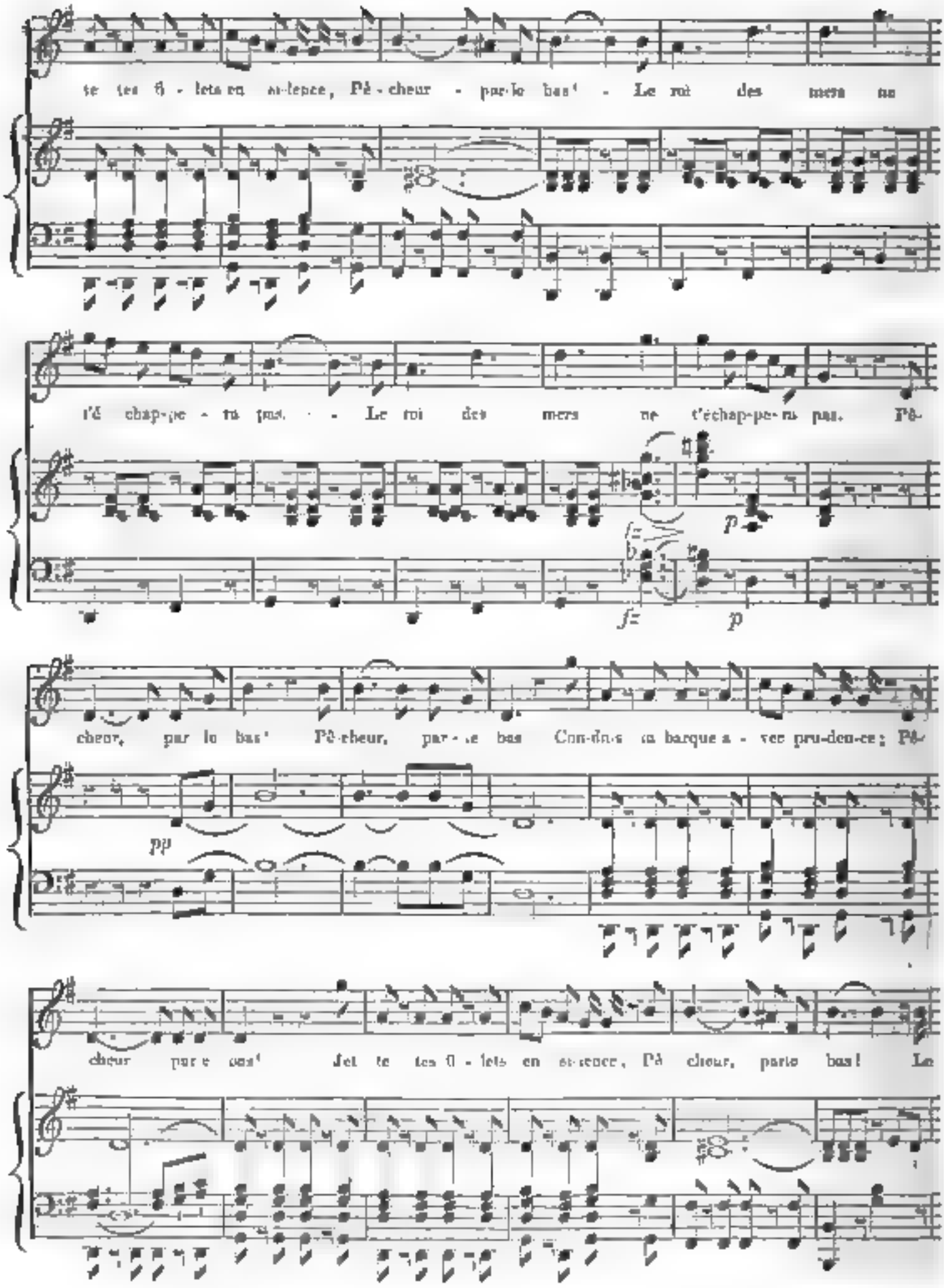
AN OPERA,

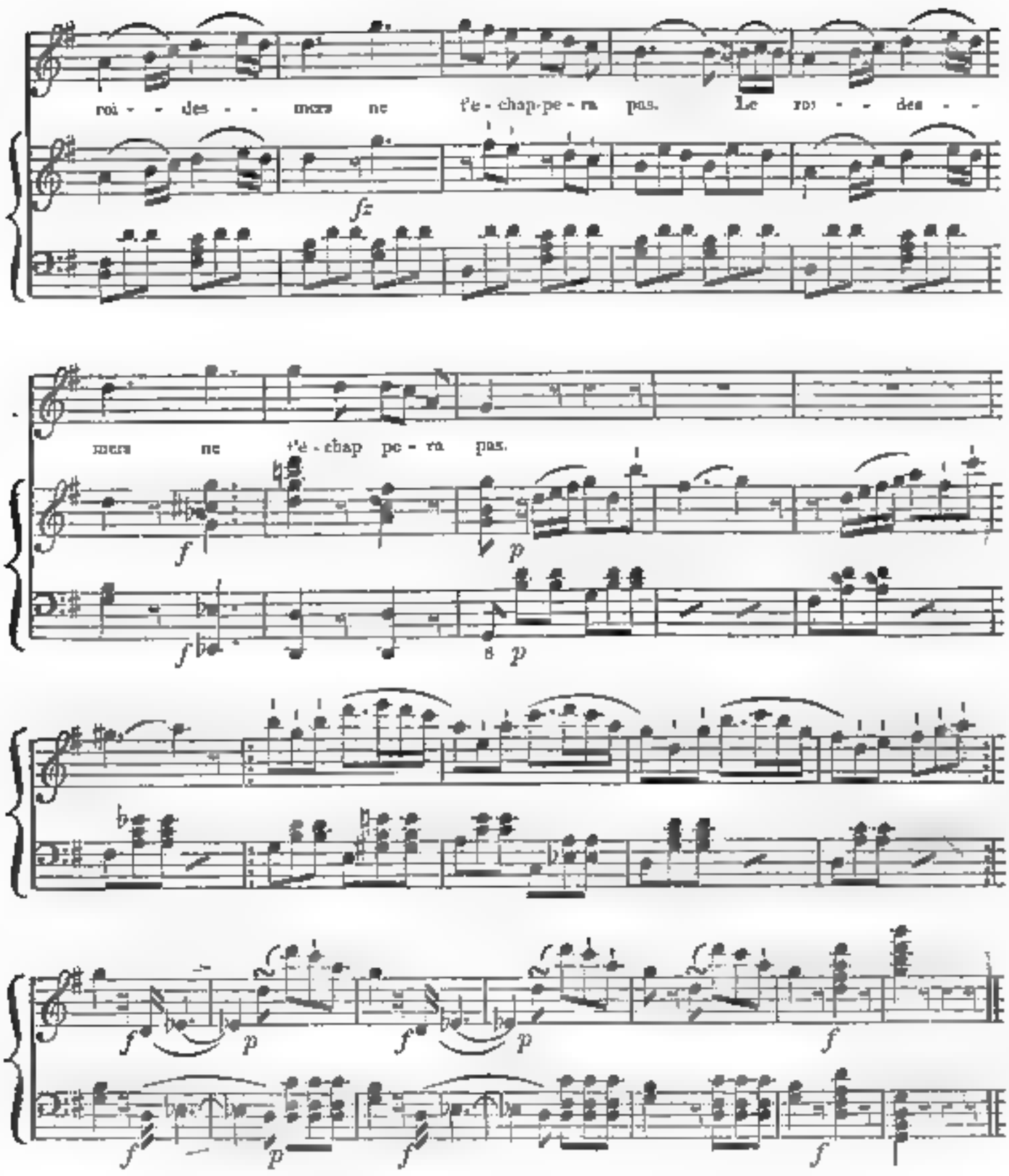
COMPOSED BY D. F. E. AUBER.

The Words by MM. SCRIBE and DELAVIGNE.




(Masaniello.)
A - mis, - - la ma - ti - née est bel - le, Sur le ri-va - -
- - - ge as - sem blez-vous, Mon-tez - - ga - ment vo - tre na
rel - - le, Et des venta - - bra - vez le courroux. Con
duis ta barque a - vec pru-den ce, Pê - cheur - par - le bas! Jet-
M 2


te tes fi - lets en si-lence, Pê - cheur - par-le bas! - Le roi des mers ne
t'é chap-pe - ra pas. - - Le roi des mers ne t'échap-pe-ra pas. Pê-
p
f=
p
cheur, par le bas! Pê-cheur, par - le bas Con-duis ta barque a - vec pru-den-ce; Pê-
pp
cheur par le bas! Jet te tes fi - lets en si-lence, Pê cheur, parle bas! Le



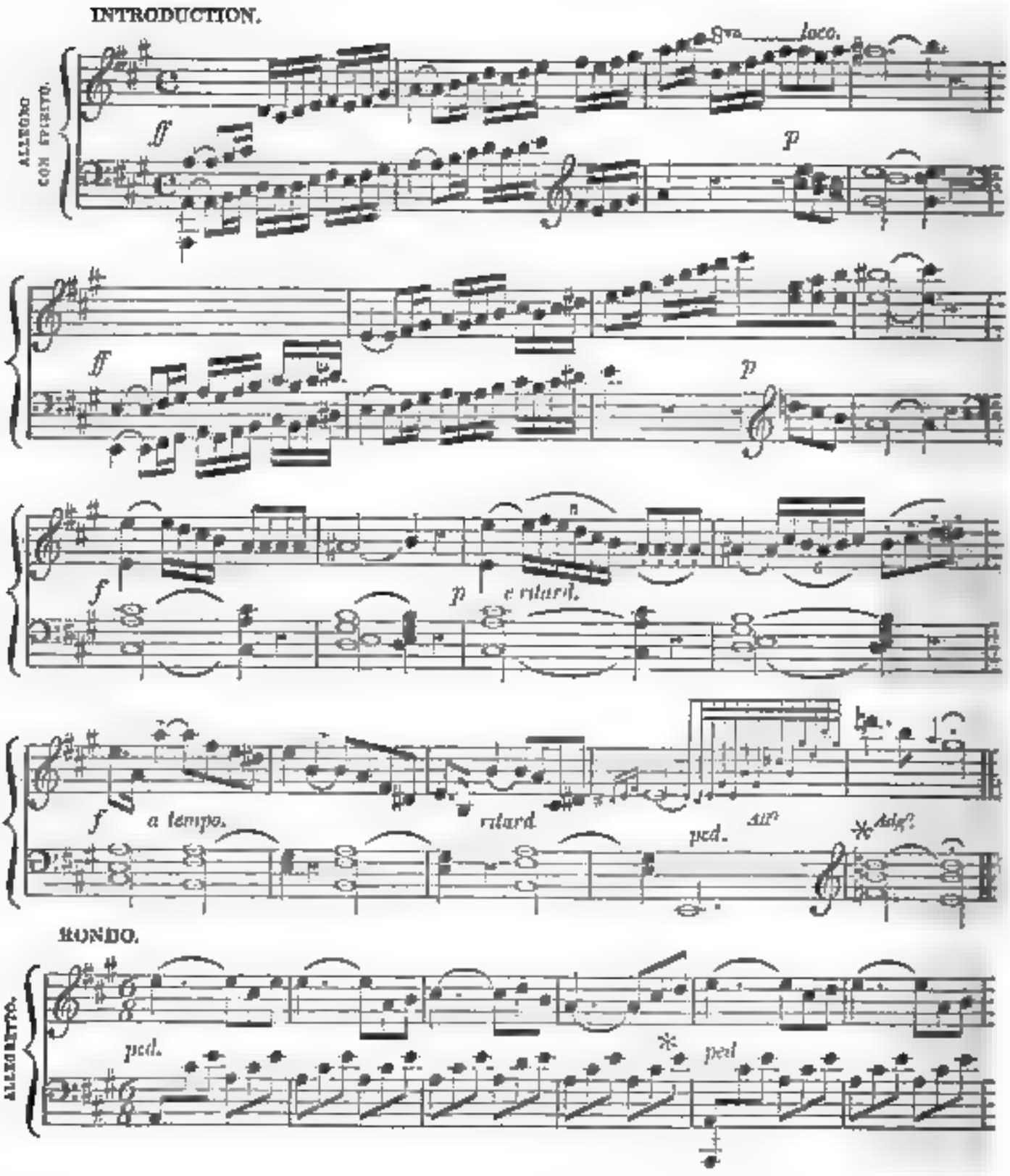
2.

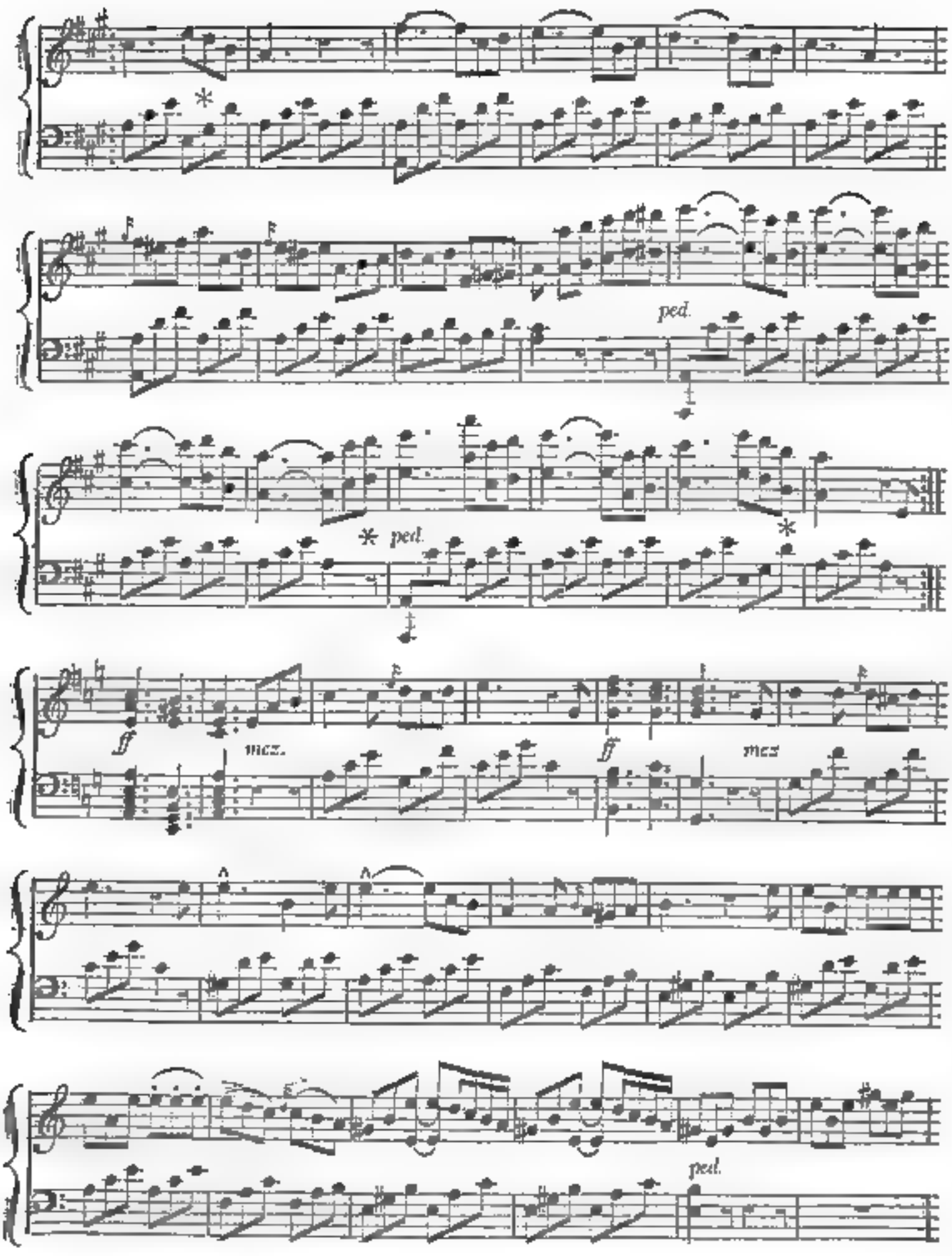
L'heure viendra, sachons l'attendre,
Plus tard nous saurons la saisir;
Le courage fait entreprendre,
Mais l'adresse fait réussir.
Conduis ta barque, &c.

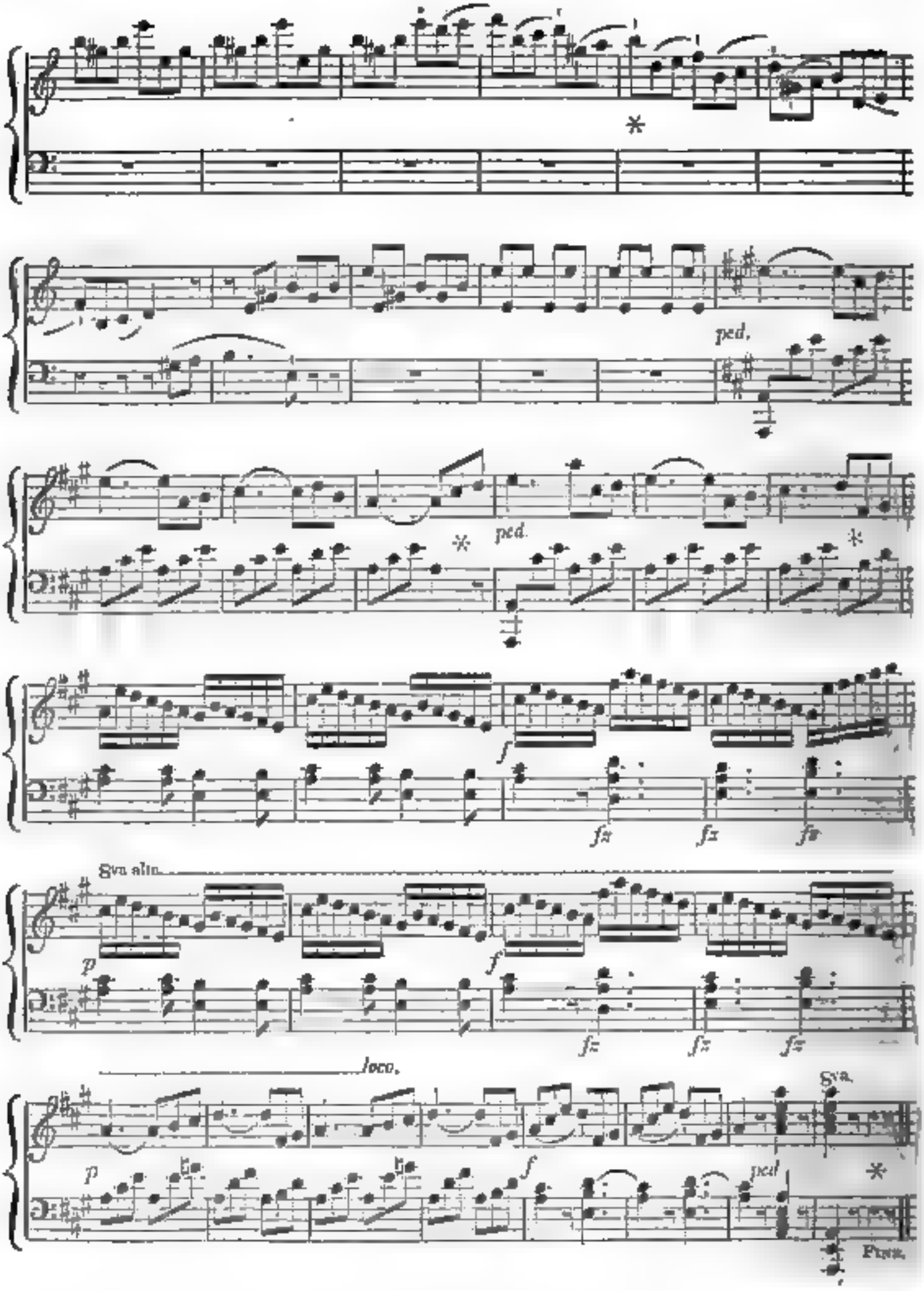
Rondino,

COMPOSED BY F. HÜNTEN.

(With an Introduction written for this Work.)




ped.
ped.
mez.
mez
ped.

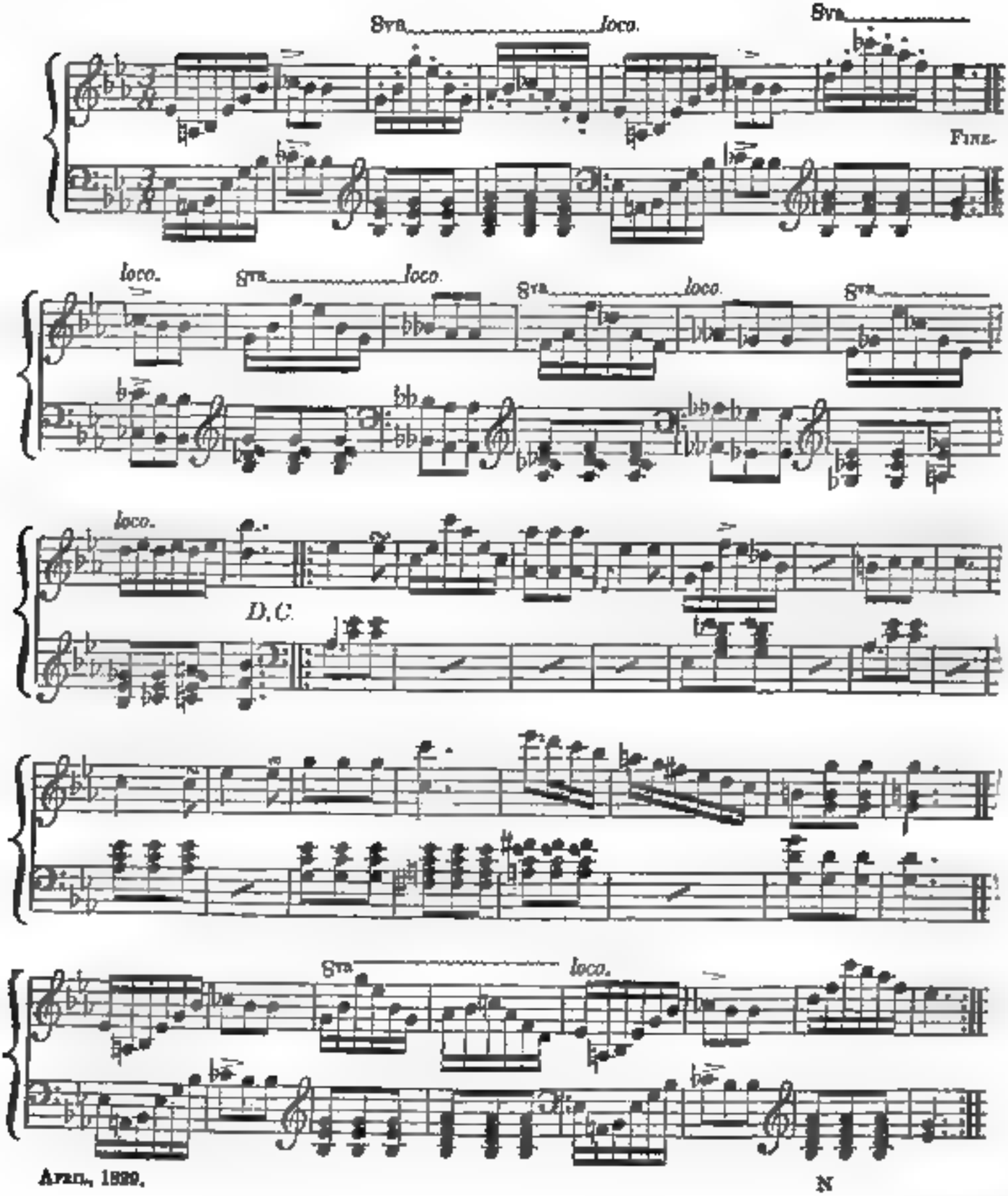

ped.
ped.
8va alta.
loco.
8va.
ped
Fine.

Waltz.

COMPOSED FOR, AND PRESENTED TO, THE HARMONICON,

BY

EDWARD DEARE.



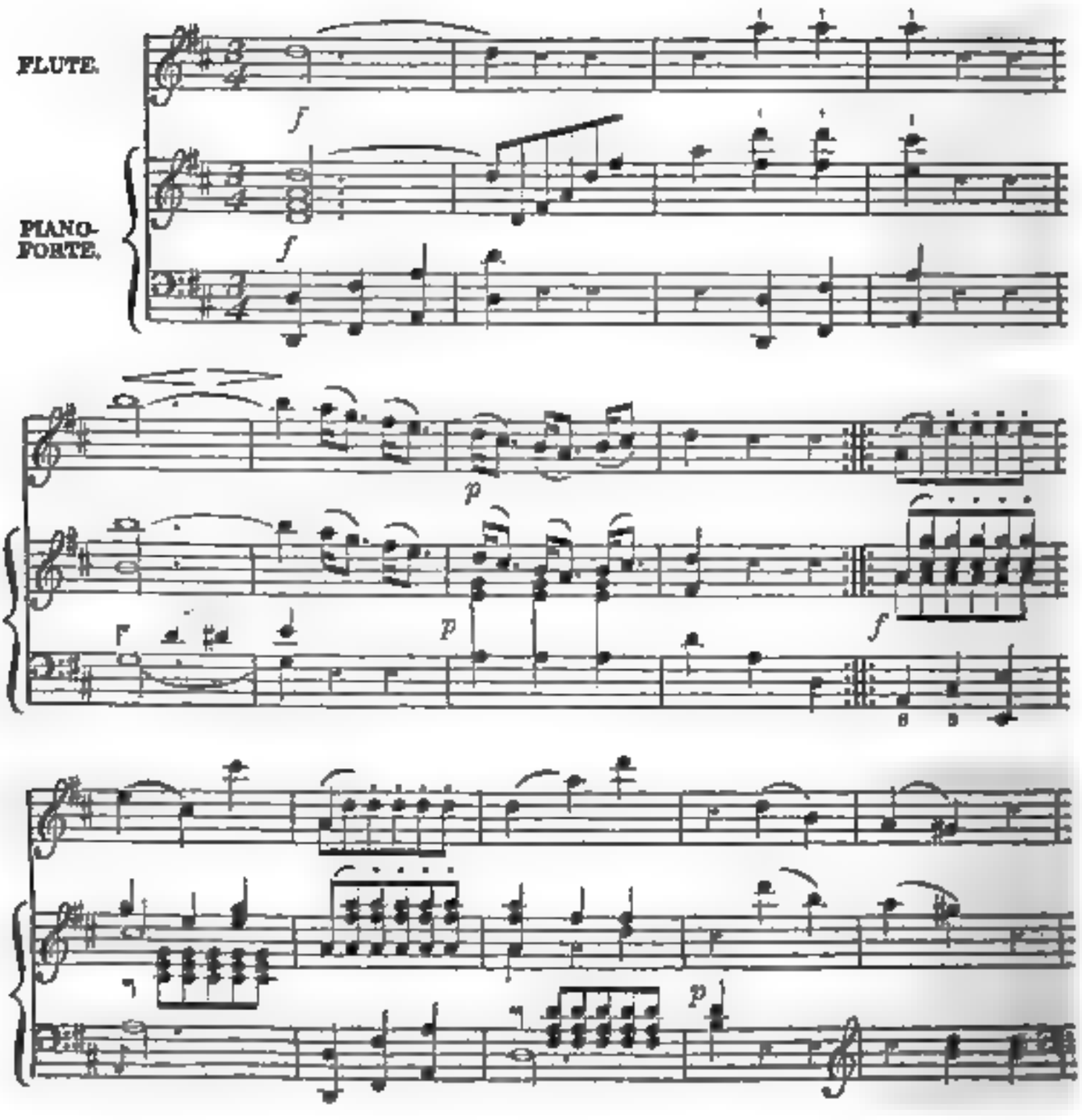
Minuet and Trio,

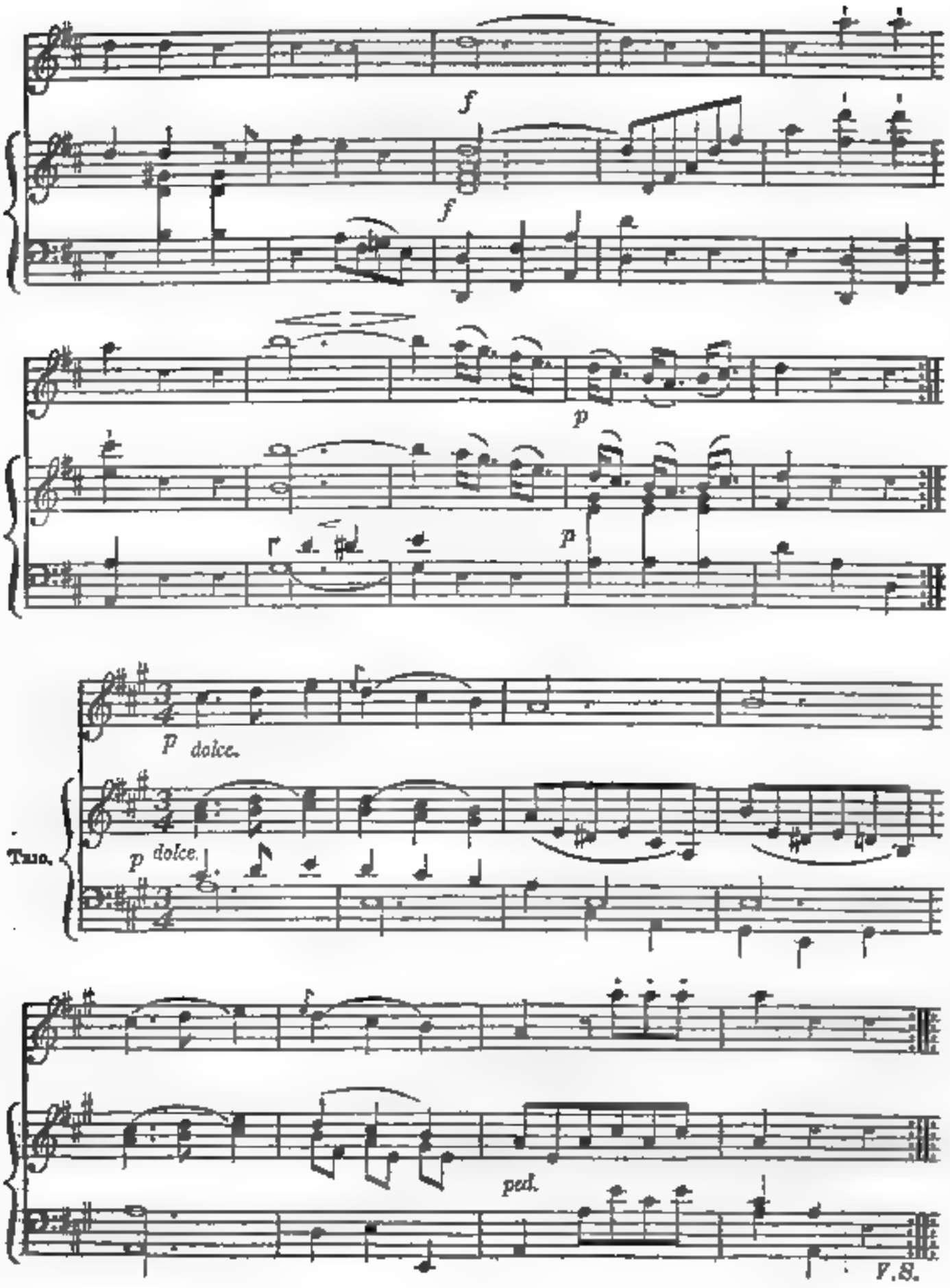
FROM MOZART'S GRAND SYMPHONY IN *D*;

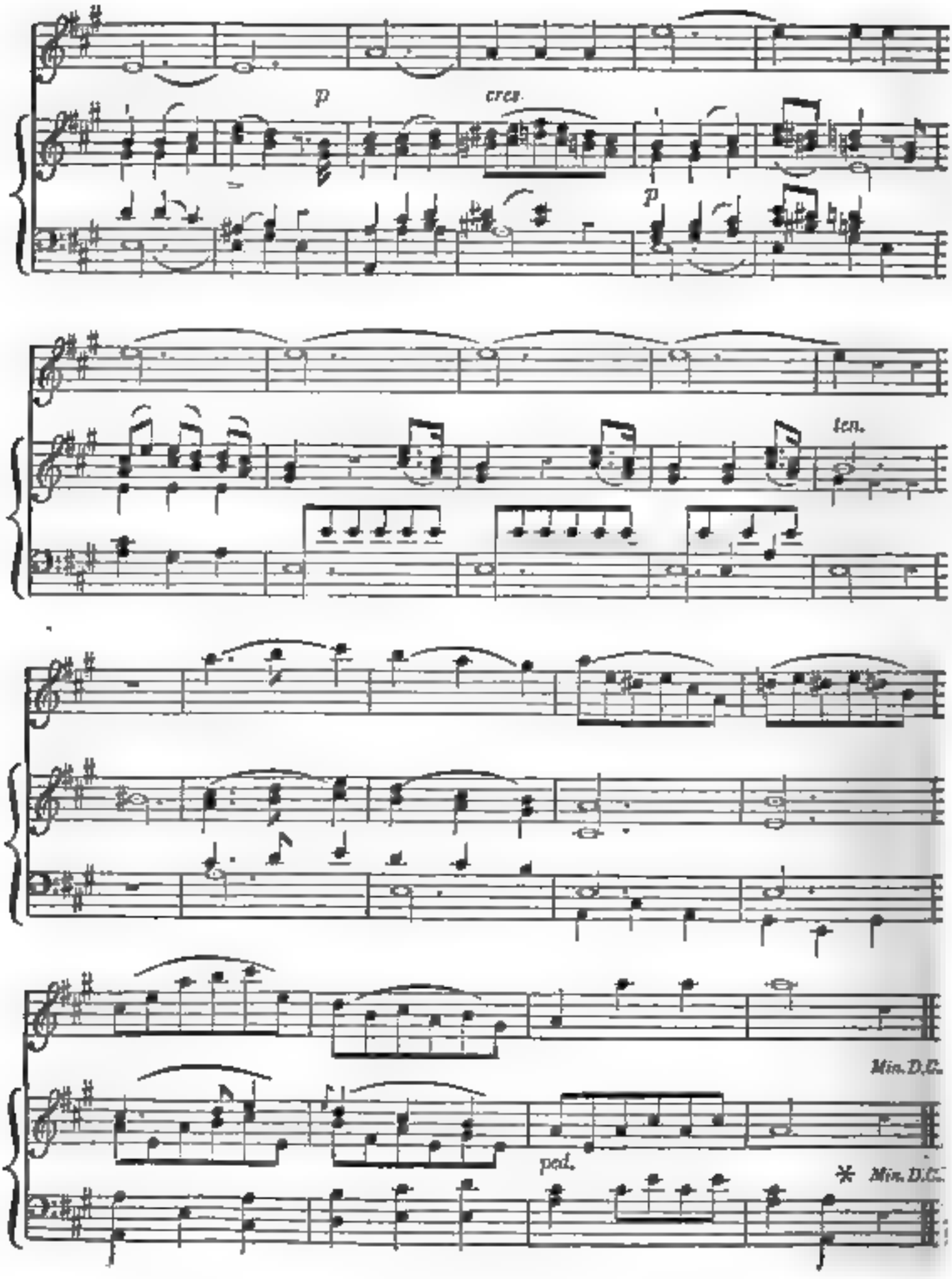
ARRANGED

FOR THE PIANO-FORTE AND FLUTE

PURPOSELY FOR THIS WORK.




f
f
p
p
p dolce.
Trio.
p dolce.
ped.
V.S.


p
cres.
p
ten.
Min. D.C.
ped.
* Min. D.C.

Song,

"WHEN EYES ARE BEAMING,"

THE POETRY BY

BISHOP HEBER,

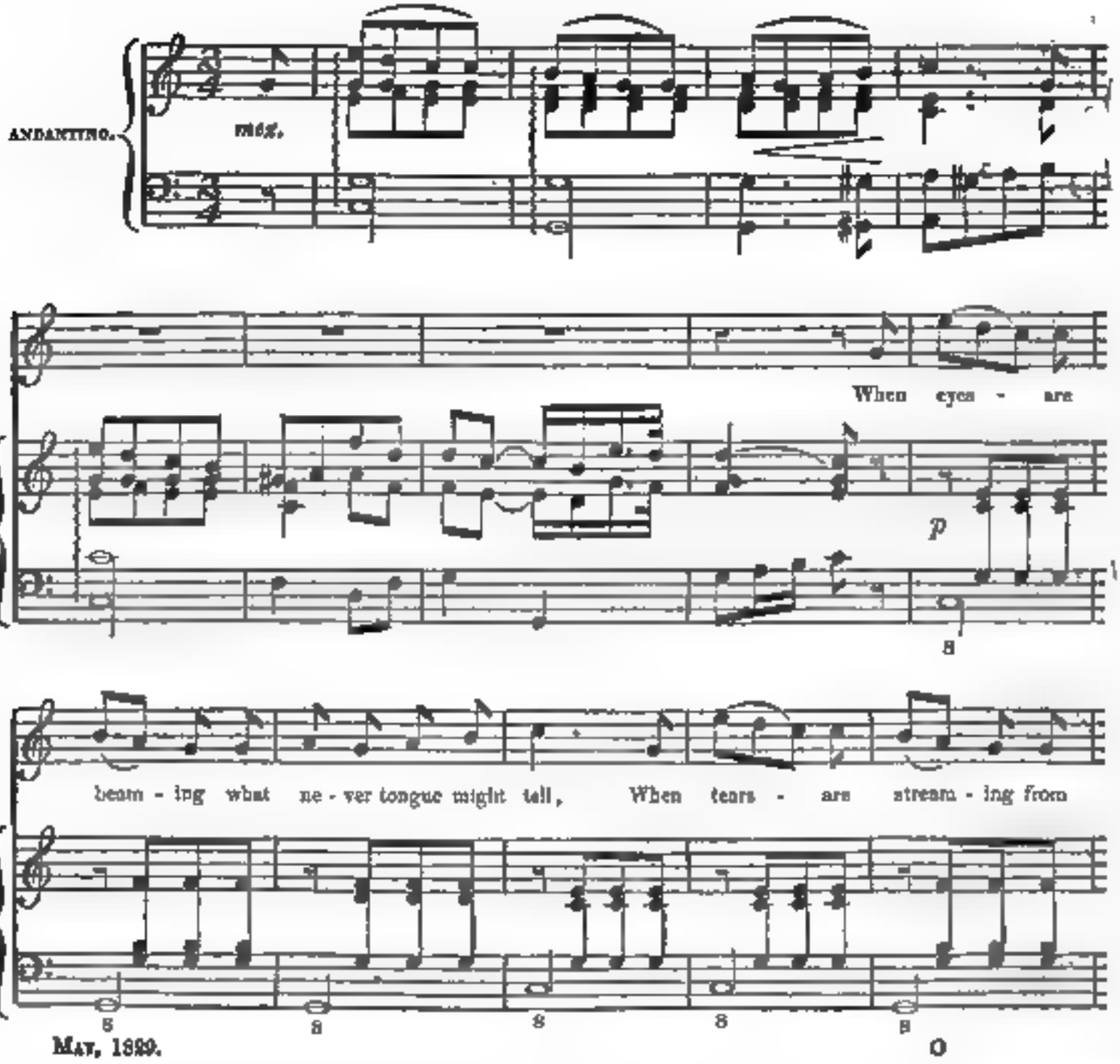
THE

MUSIC COMPOSED, AND PRESENTED TO THE HARMONICON,

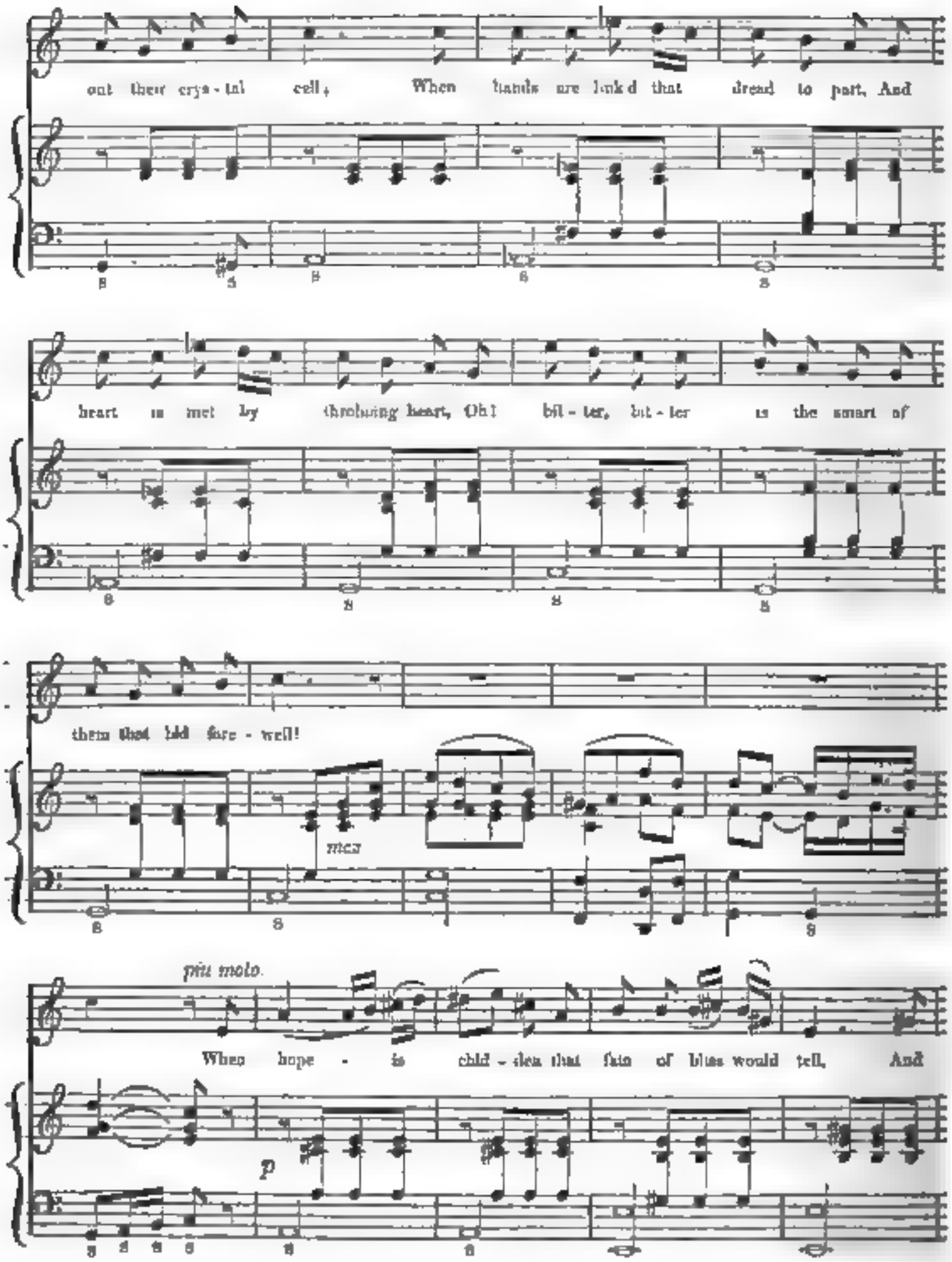
BY

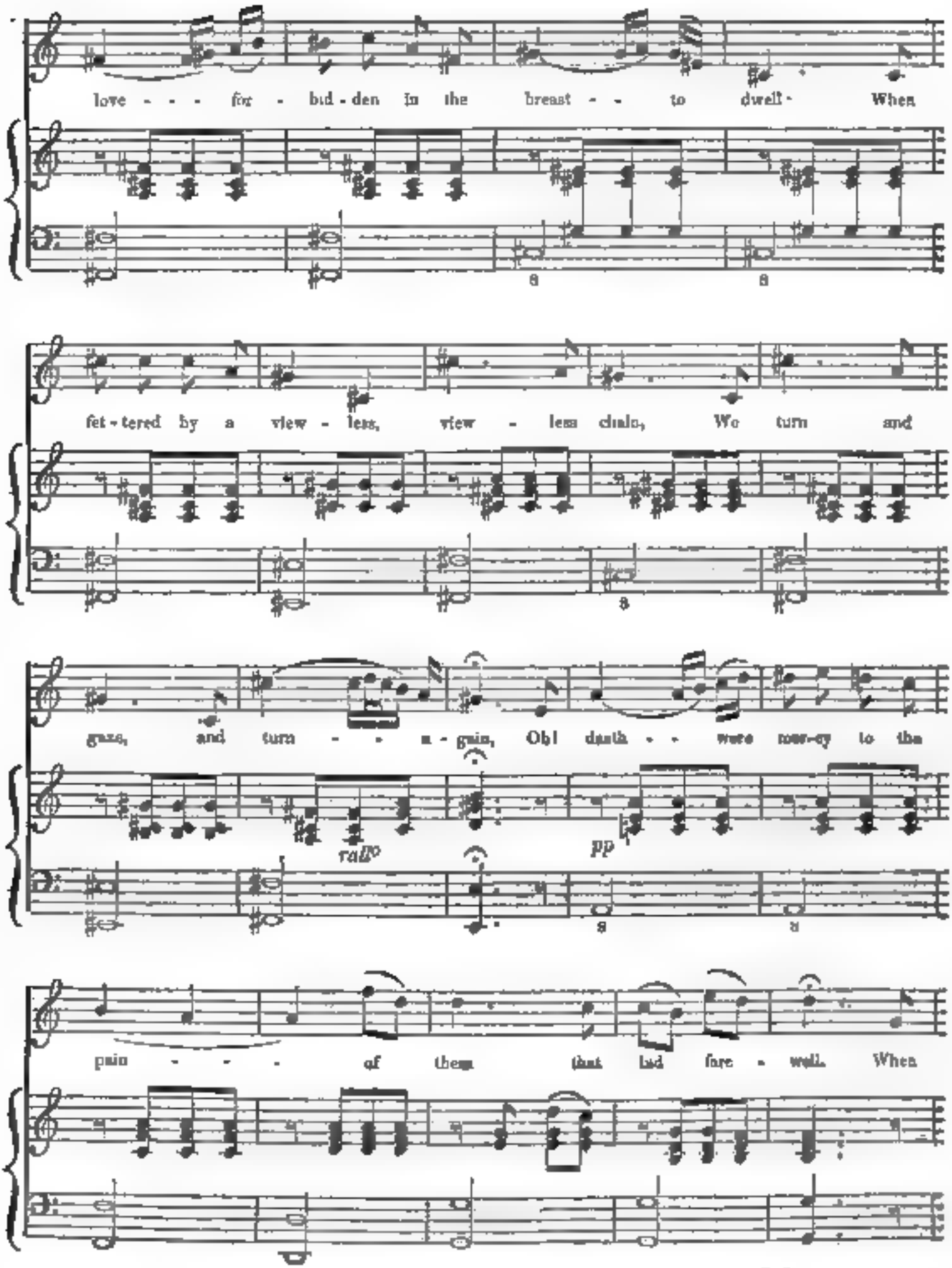
SUSANNAH COLLIER,

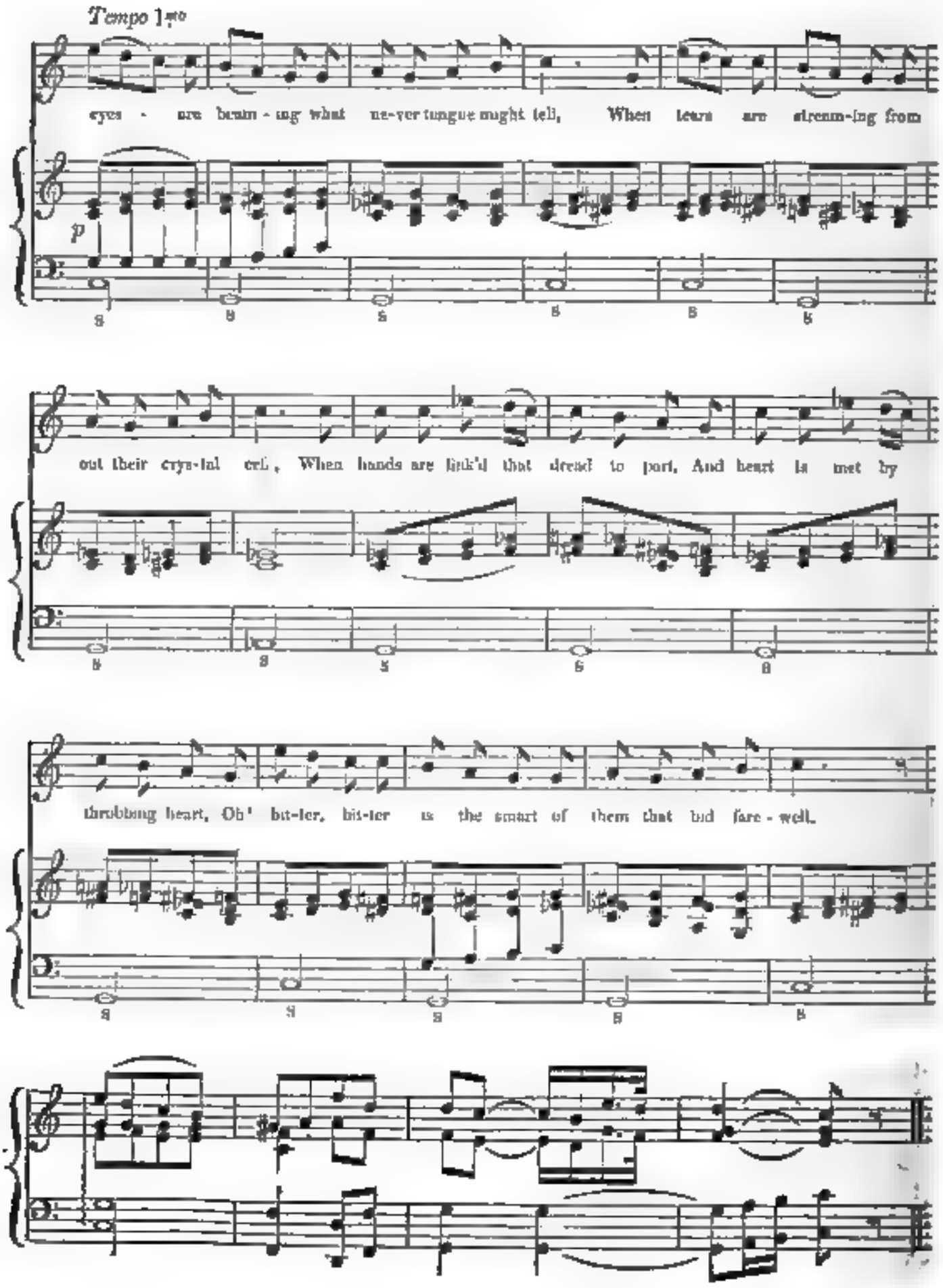
(LATE STUDENT IN THE ROYAL ACADEMY OF MUSIC.)



MAY, 1829.

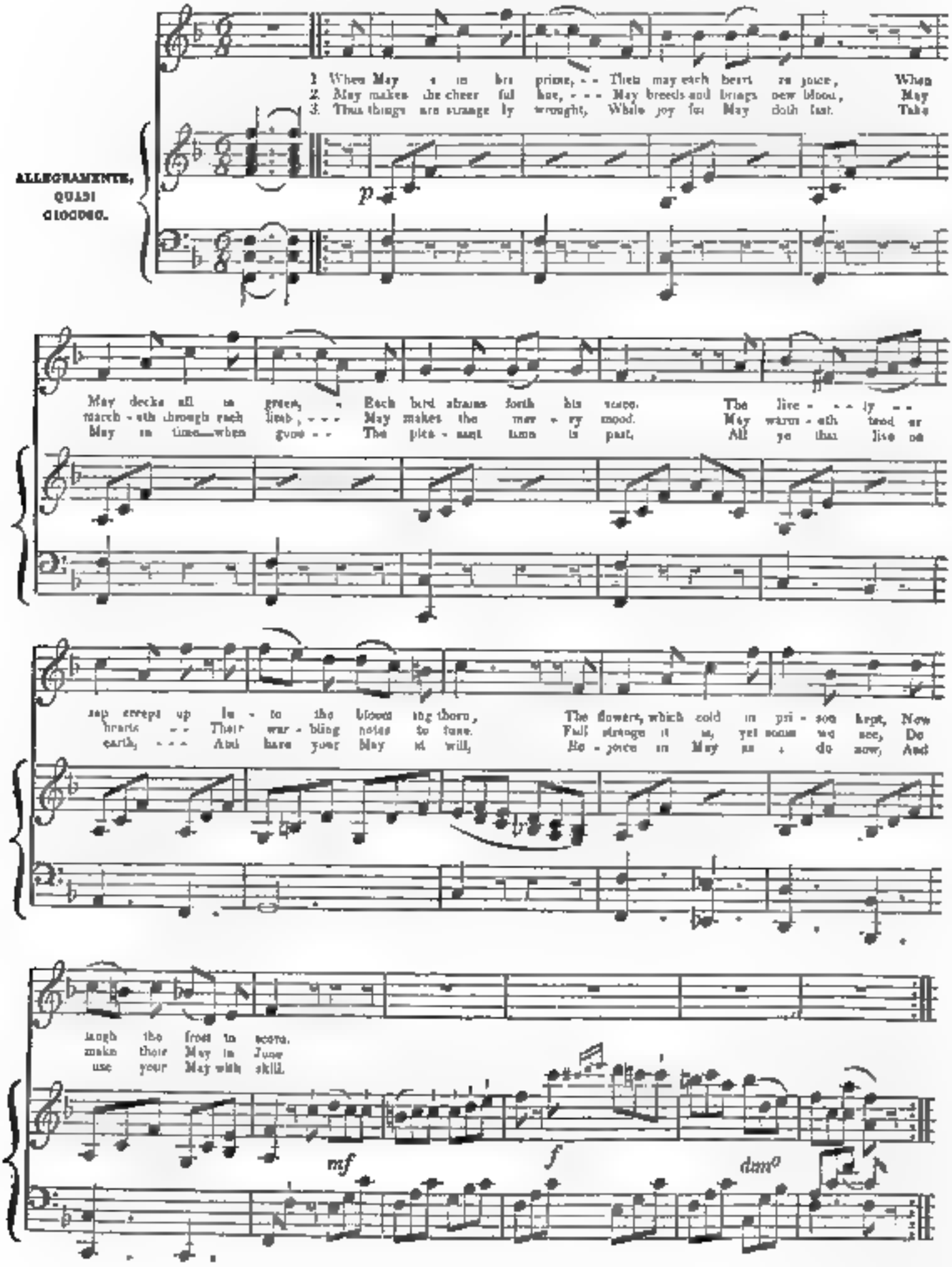

out their crys - tal cell, When hands are link'd that dread to part, And
heart is met by throbbing heart, Oh! bit - ter, bit - ter is the smart of
them that bid fare - well!
mez
più molto.
When hope - is child - ren that fain of blue would tell, And
p


love - - - for - bid - den in the breast - - to dwell - When
fet - tered by a view - less, view - less chain, We turn and
gaze, and turn - - - a - gain, Oh! death - - were nee-ar to the
rall°
pp
pain - - - of them that bid fare - well. When


Tempo 1mo
eyes - are beam - ing what ne-ver tongue might tell, When tears are stream-ing from
p
out their crys-tal cell, When hands are link'd that dread to part, And heart is met by
throbbing heart, Oh! bit-ter, bit-ter is the smart of them that bid fare - well.

May-Song.

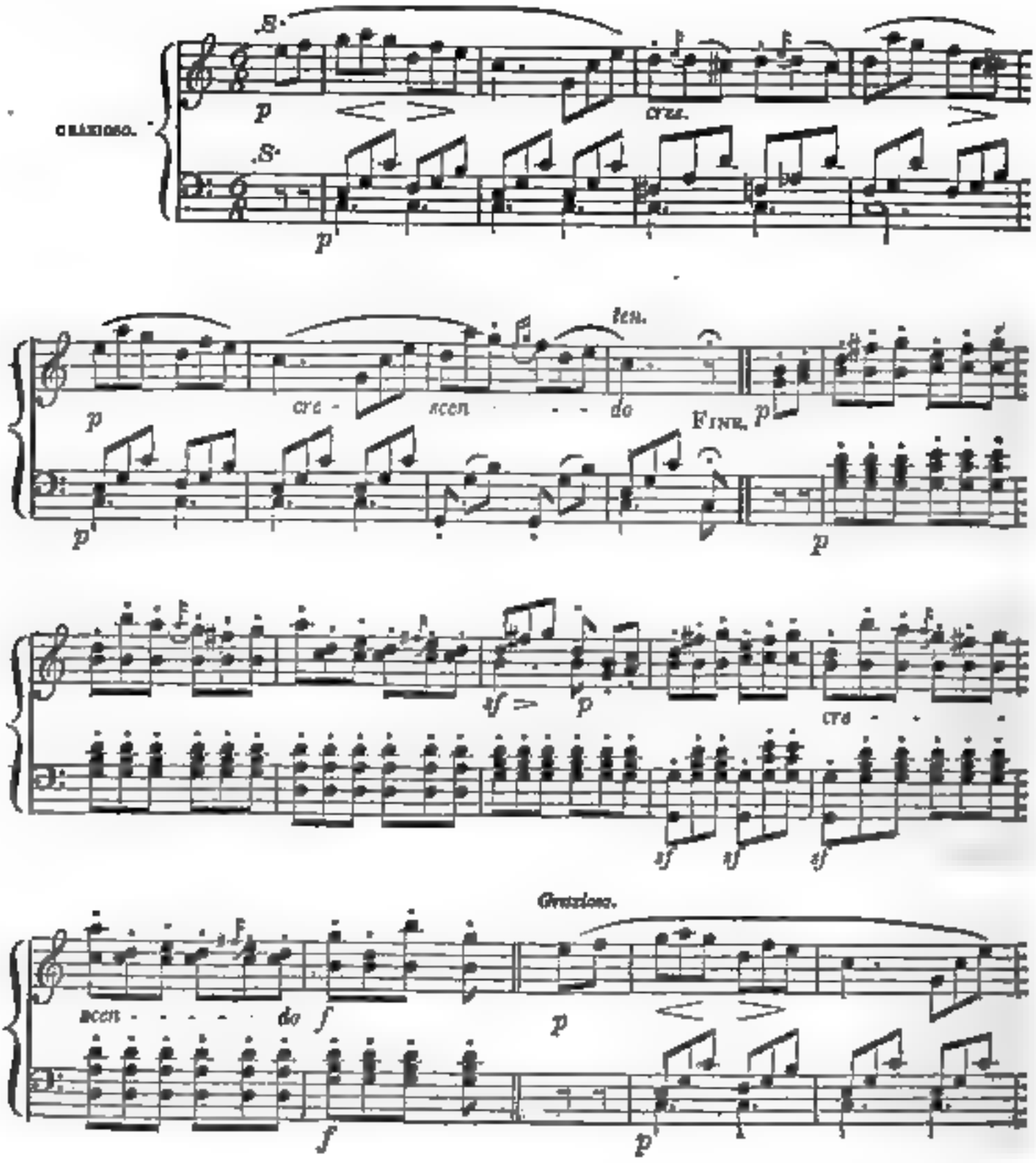
The Music by MOZART, from his XXX *Gesange*. The Words by R. Edwards, from *The Paradise of Dainty Devices*, 1576, and now slightly altered and adapted to the German Air purposely for this Work.

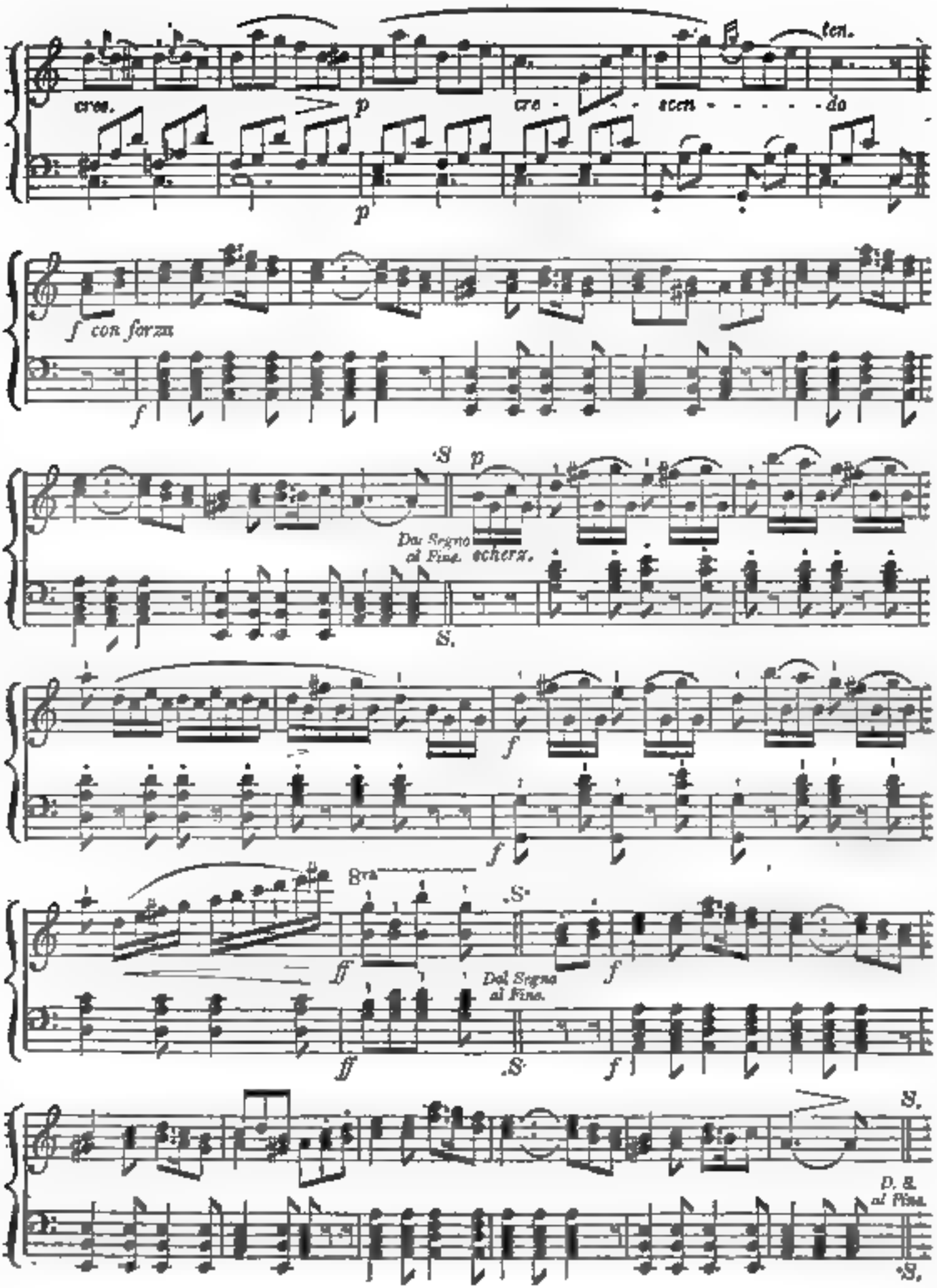

1. When May is in his prime, - - Then may each heart re joice, When
2. May makes the cheer ful hue, - - - May breeds and brings new blood, May
3. Thus things are strange ly wrought, While joy for May doth last. Take
ALLEGRAMENTE, QUASI GIOCOSO.
p
May decks all in green, - Each bird straines forth his notes. The live - - ly -
march - eth through each limb, - - - May makes the mer - ry mood. May warm - eth breed er
May in time when gone - - The plea - sant time is past. All ye that live on
sap creeps up in - to the bloom ing thorn, The flowers, which cold in pri - son kept, Now
hearts - - Their war - bling notes to tune. Full strange it is, yet soone we see, De
earth, - - - And have your May at will, Re - joyce in May as - do now, And
laugh the frost to scorne.
make their May in June
use your May with skill.
mf
f
dim°

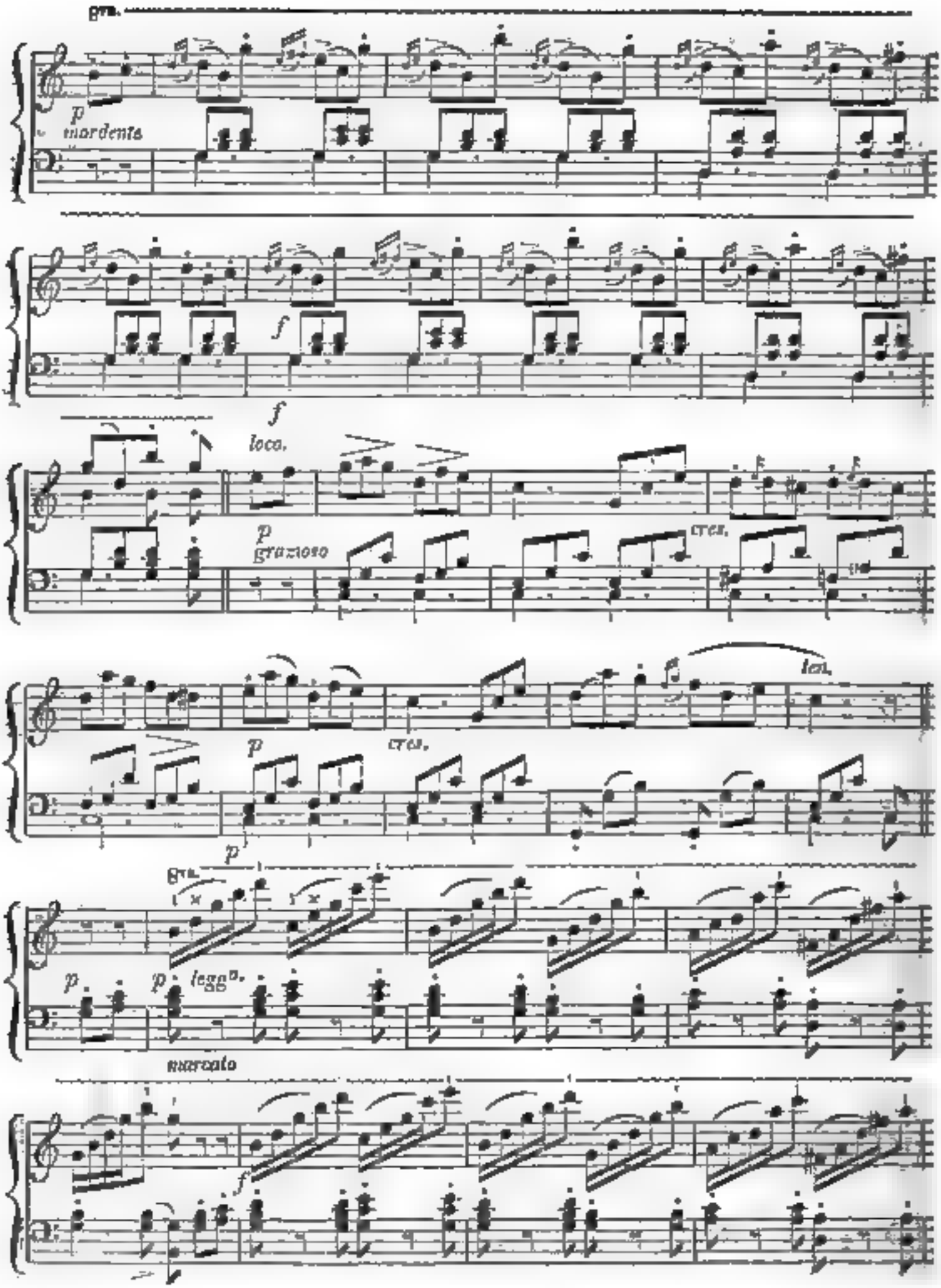
L' E L E G A N T E,

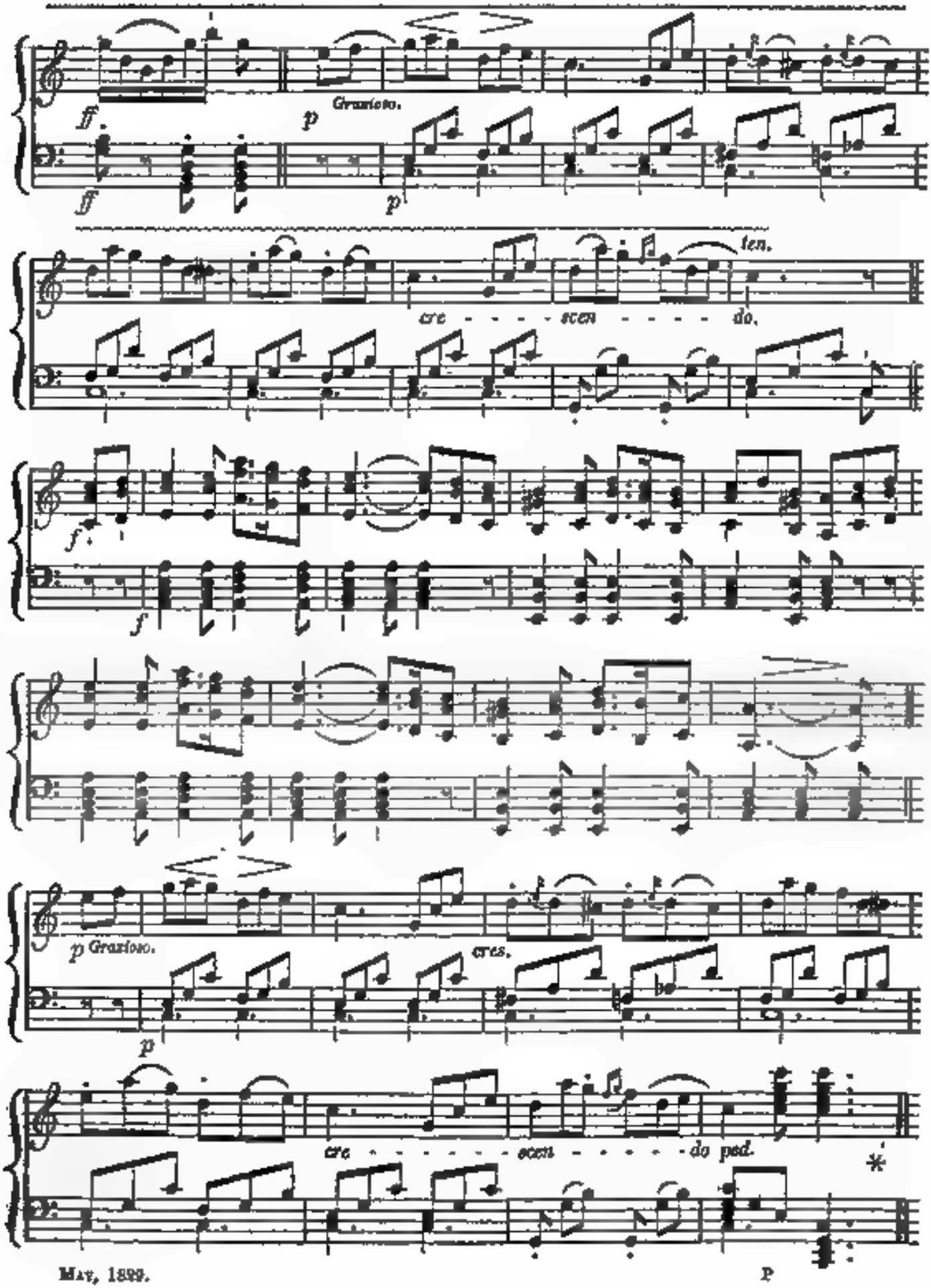
Quadrille=Rondo,

Composed by H E N R I H E R Z.




cres.
p
cre - - scen - - - - - do
ten.
f con forza
S
p
Da Segno al Fine.
scherz.
S.
f
Ped.
ff
Dal Segno al Fine.
S.
D. S. al Fine.


8va.
p
mordente
f
f
loco.
p
grazioso
cres.
loco.
p
cres.
p
8va.
p
p
legg.mo
marcato
f



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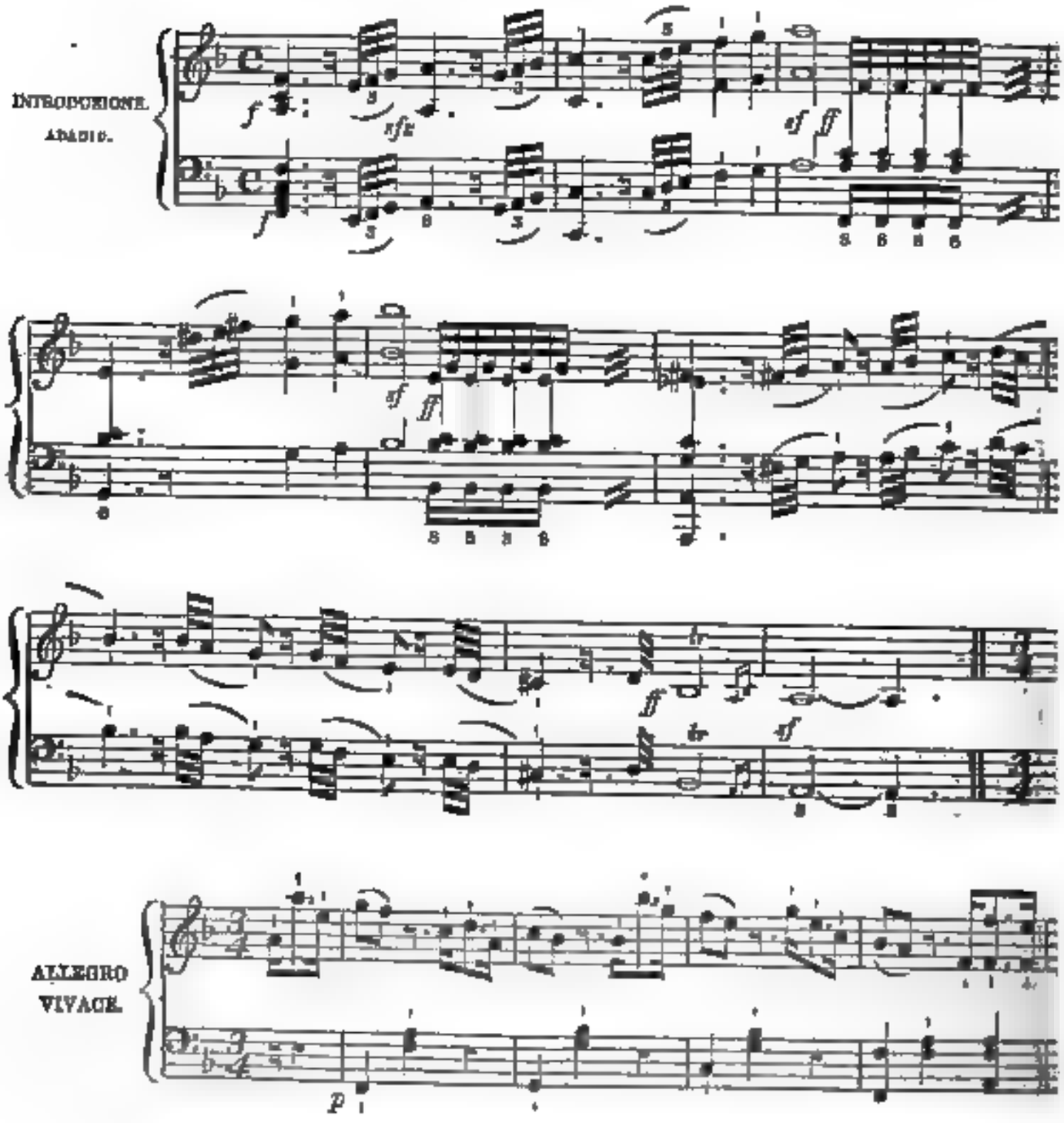
Introduction and Air,

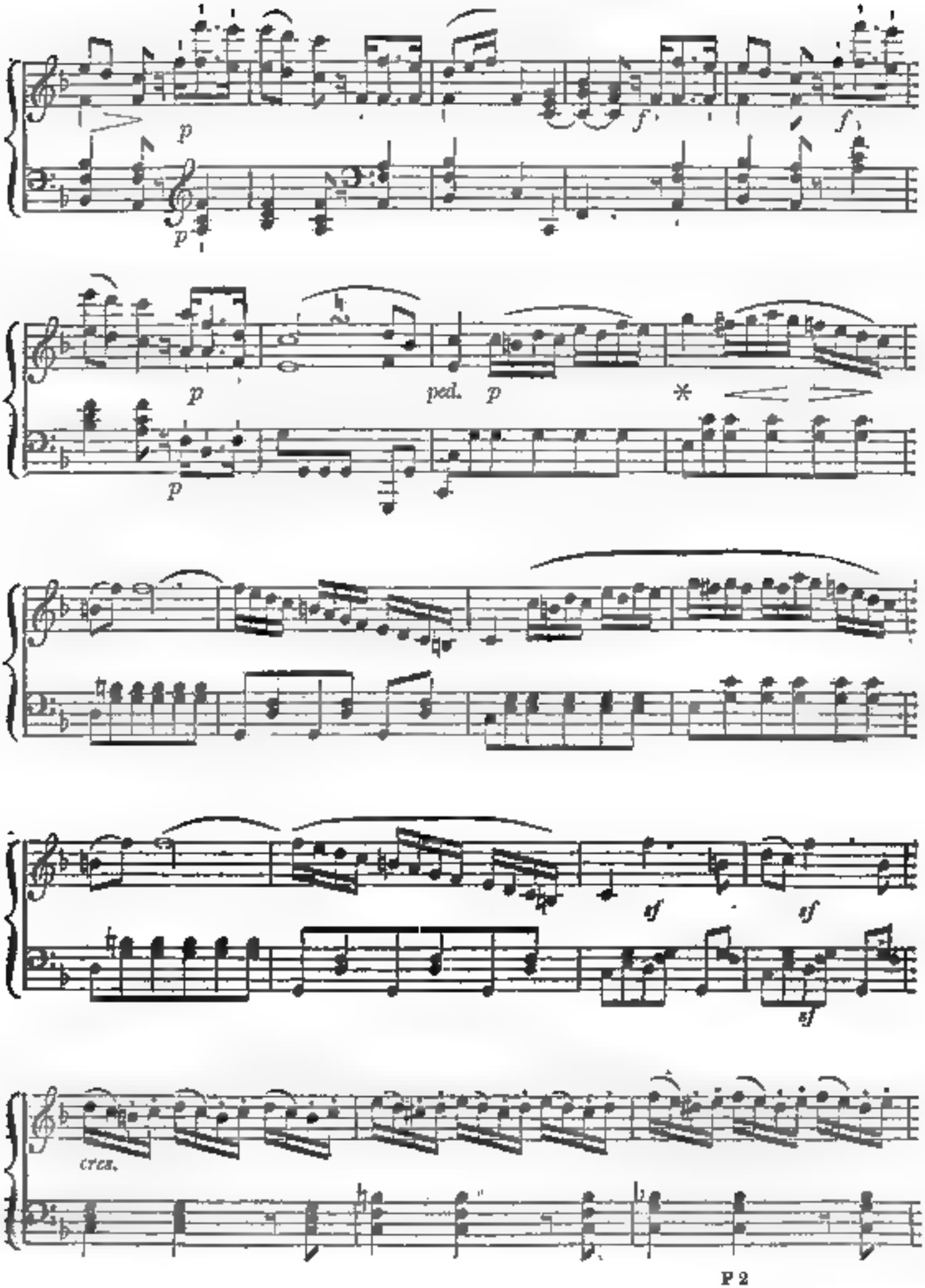
FROM BEETHOVEN'S GRAND BALLET,

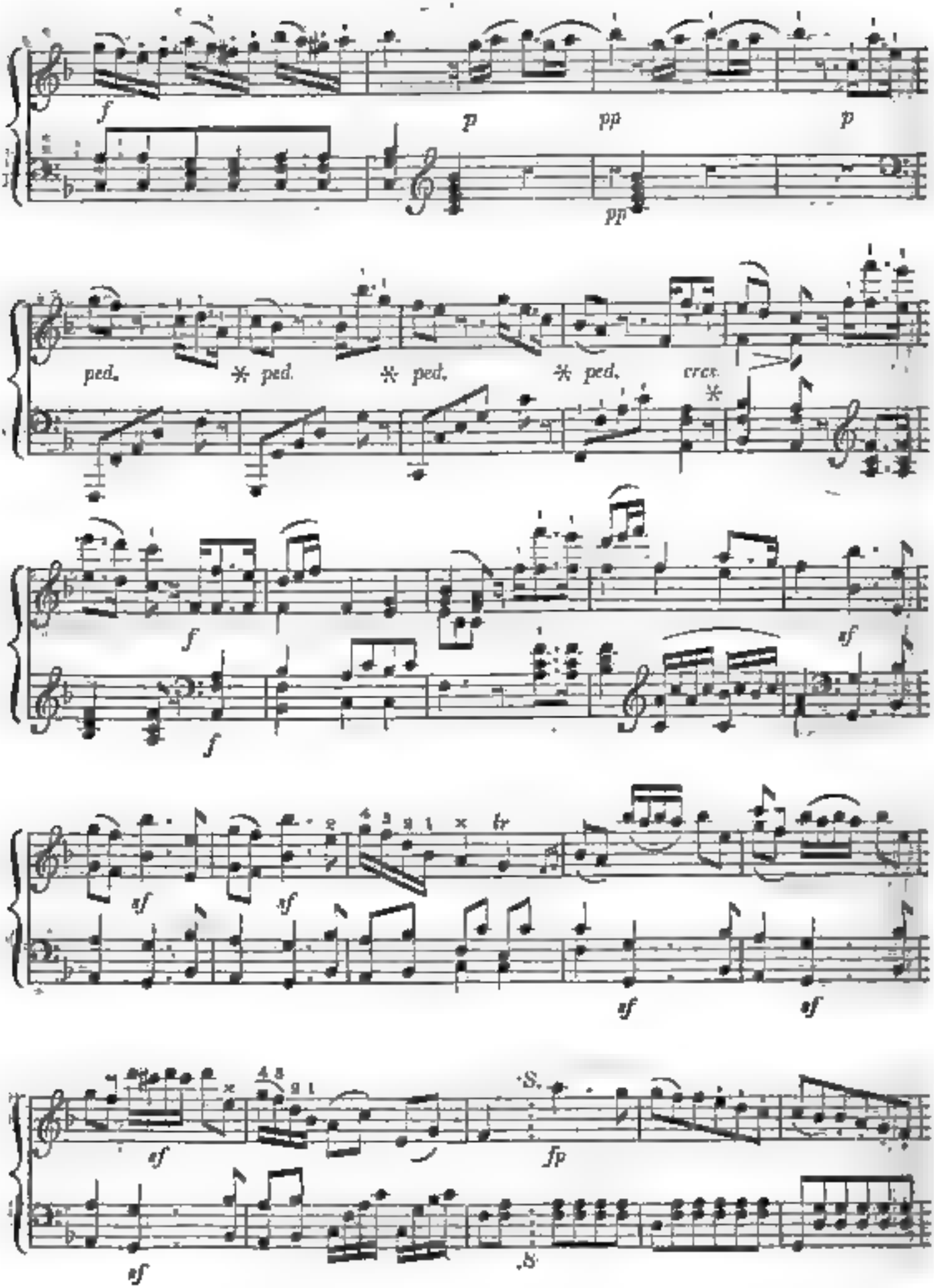
THE MEN OF PROMETHEUS,

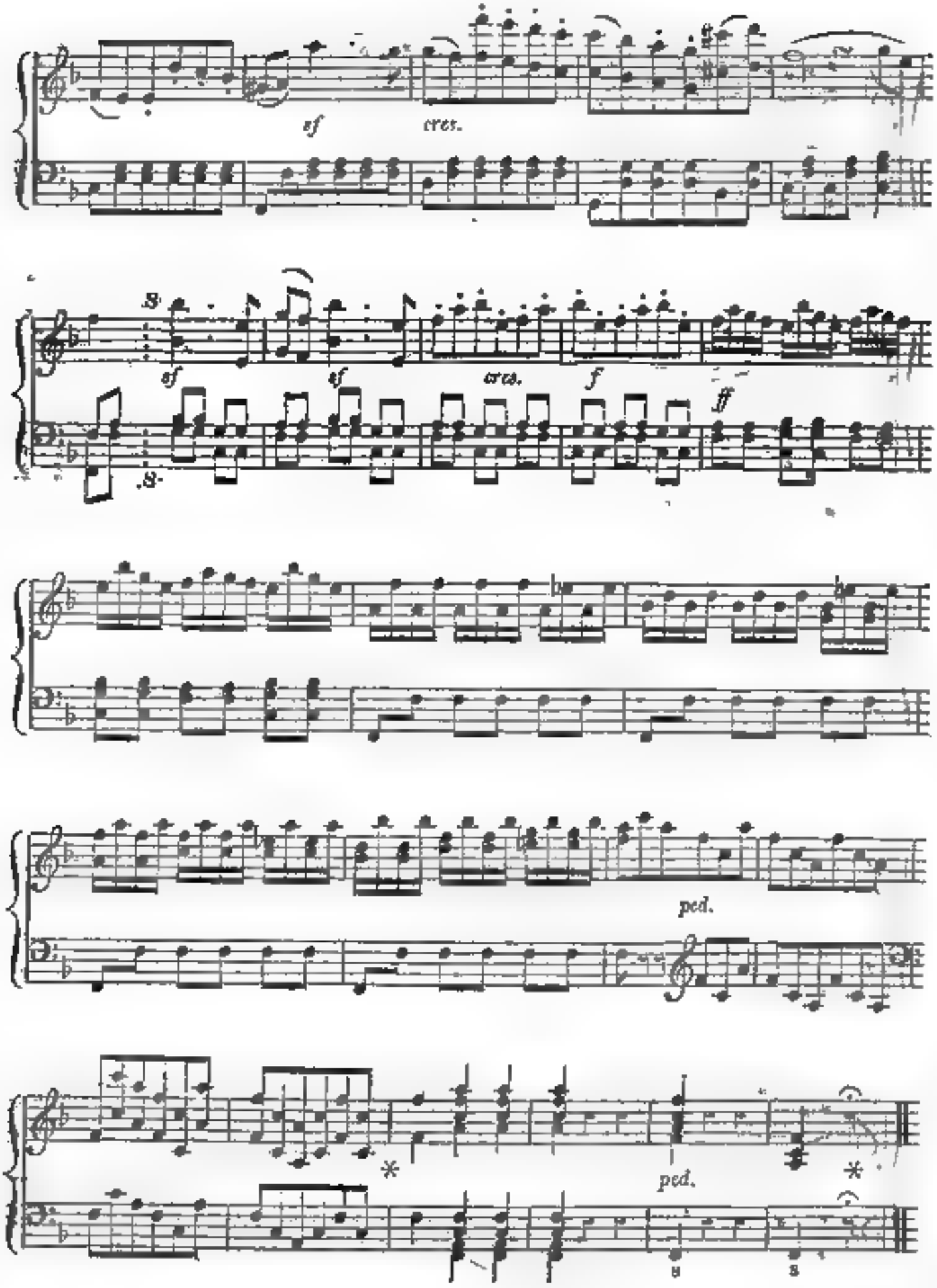
ARRANGED

FOR THE PIANO-FORTE.




p
f
f
p
p
ped.
p
sf
sf
sf
cres.


f
p
pp
p
pp
ped.
* ped.
* ped.
* ped.
cres.
f
f
sf
sf
sf
sf
sf
sf
fp
S.
S.

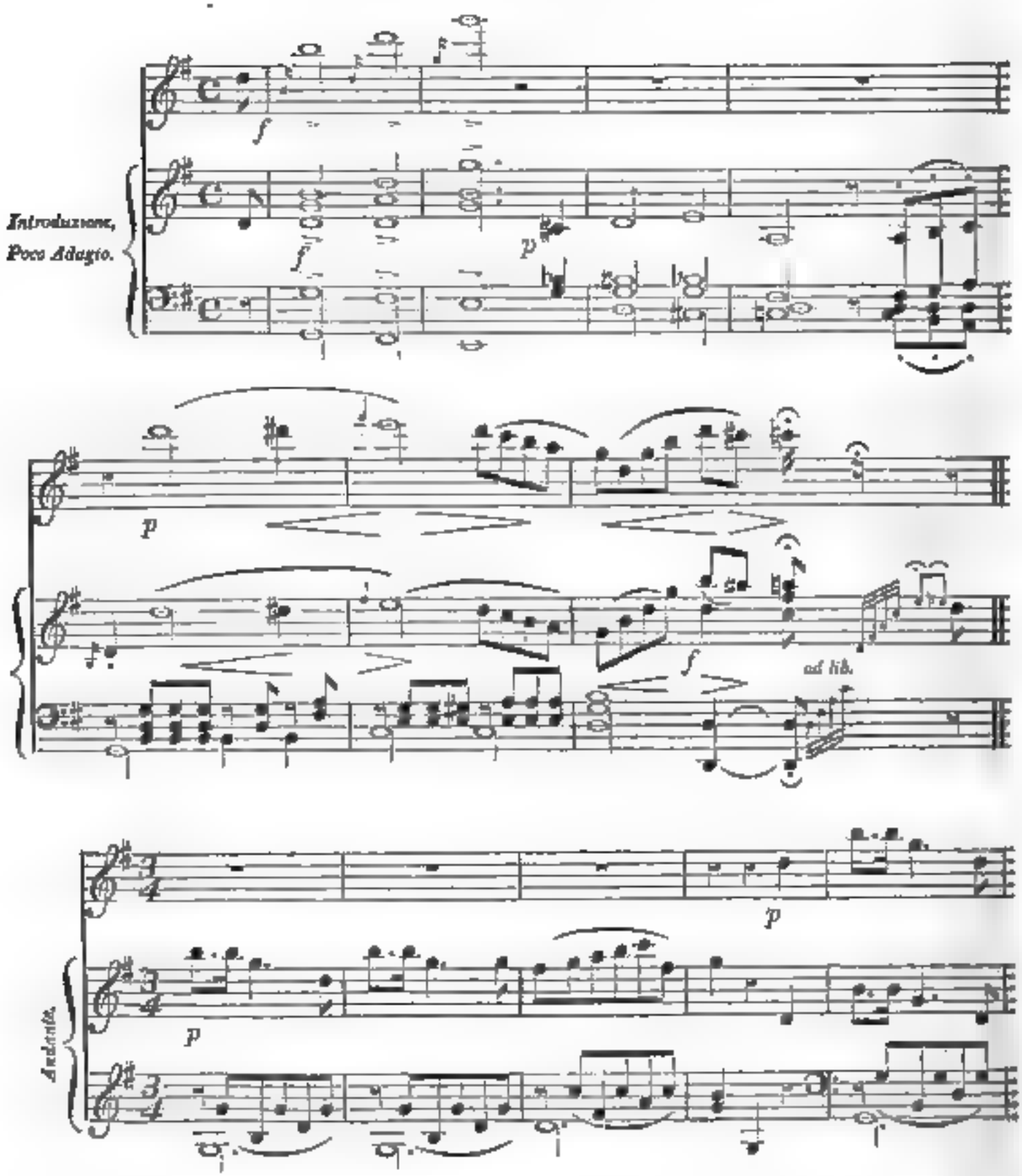

sf
cres.
8
sf
sf
cres.
f
ff
8
ped.
*
ped.
*
8
8

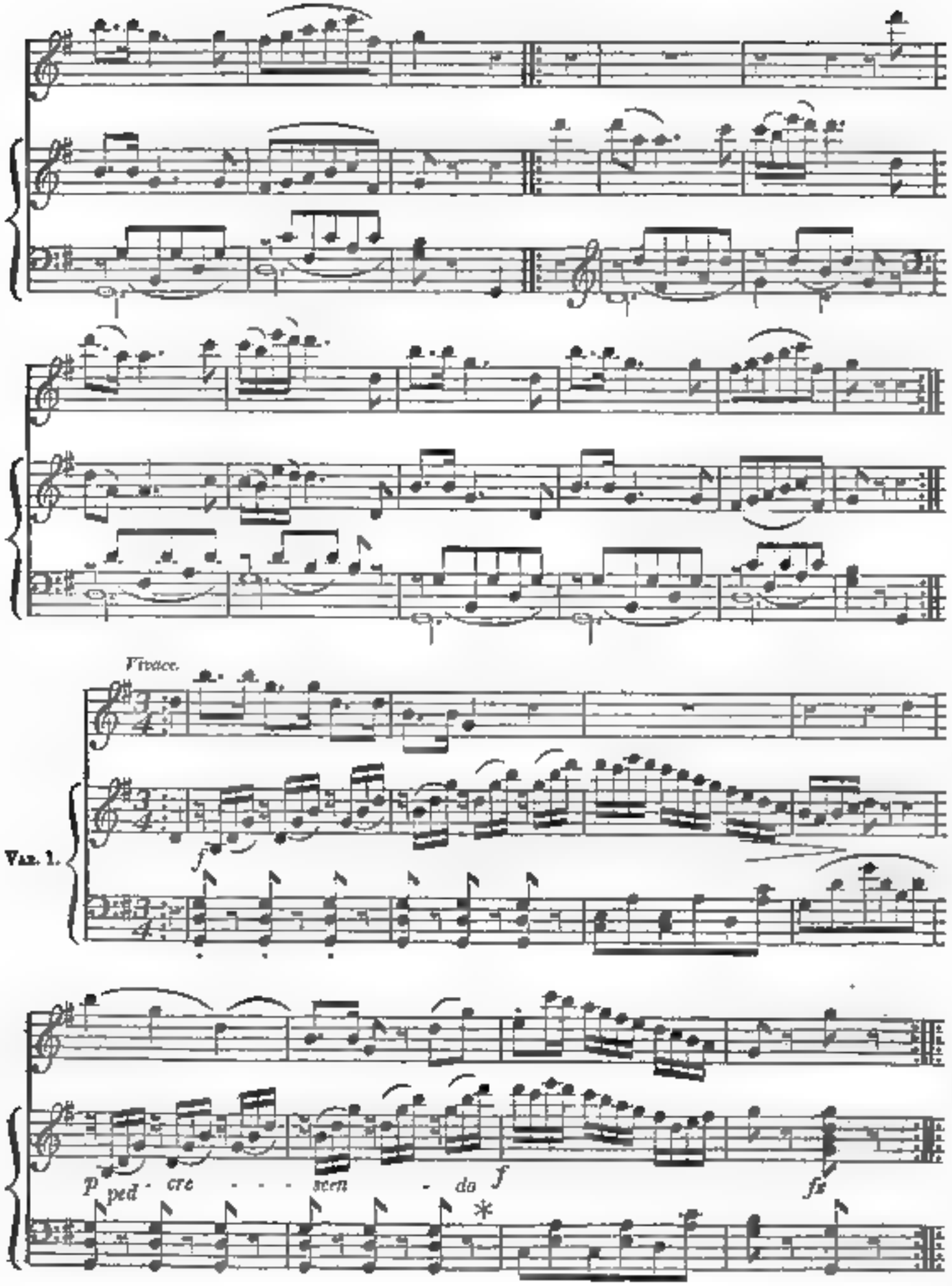
Air, with Variations,

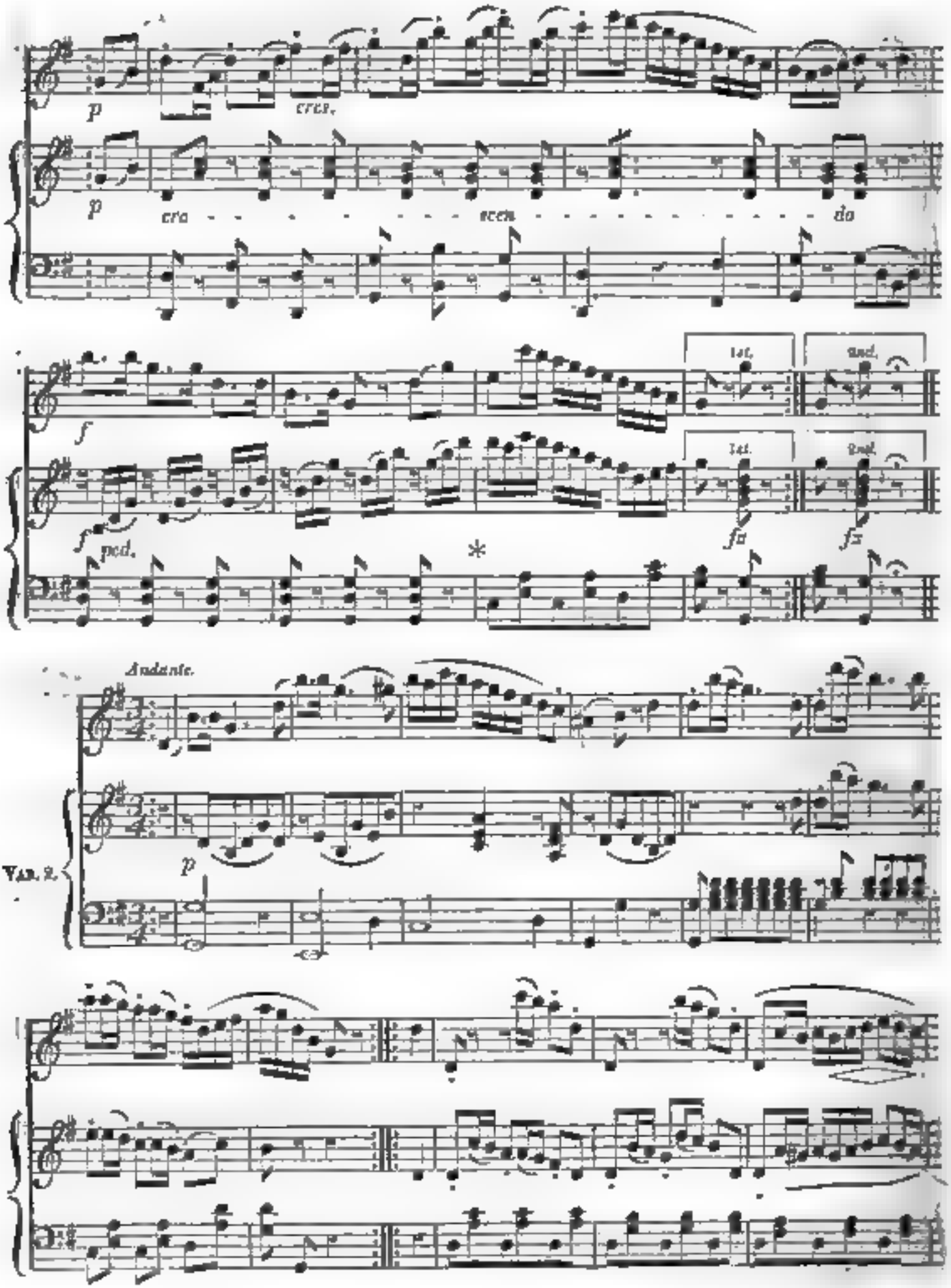
FOR THE PIANO-FORTE AND FLUTE OBLIGATO,

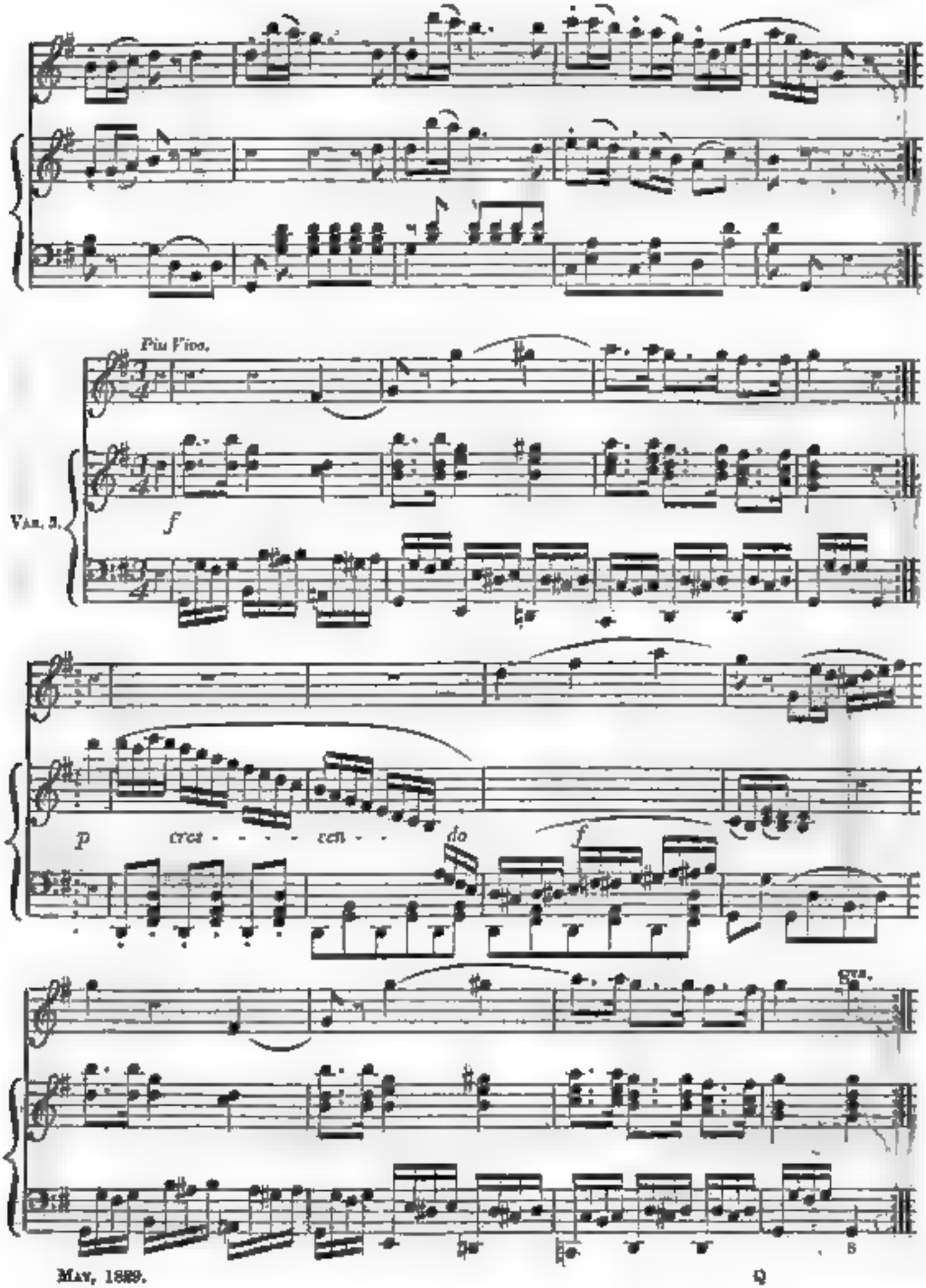
COMPOSED BY

GASPAR KUMMER. Op. 15.




Vivace.
Var. 1.
f
p ped · cre - - - scen - do f
fz
*


p
cres.
p
cre - - - - - - - - scen - - - - - - - - - - - - do
f
1st.
2nd.
ped.
*
fz
Andante.
Var. 2.
p


Più Vivo.
Var. 3.
f
p
cres - - - - cen - - do
f
cres.

Barcarole,

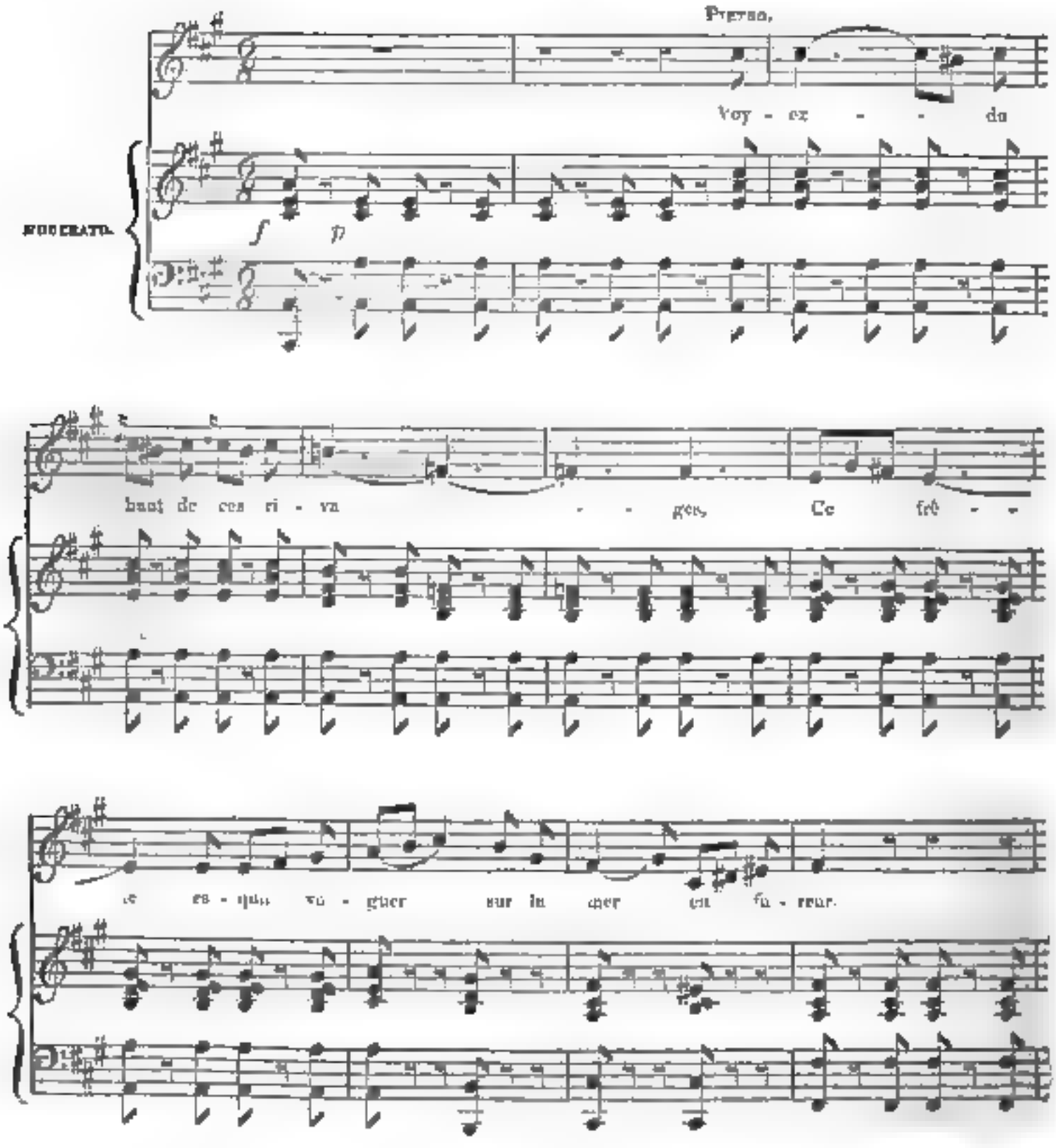
FROM

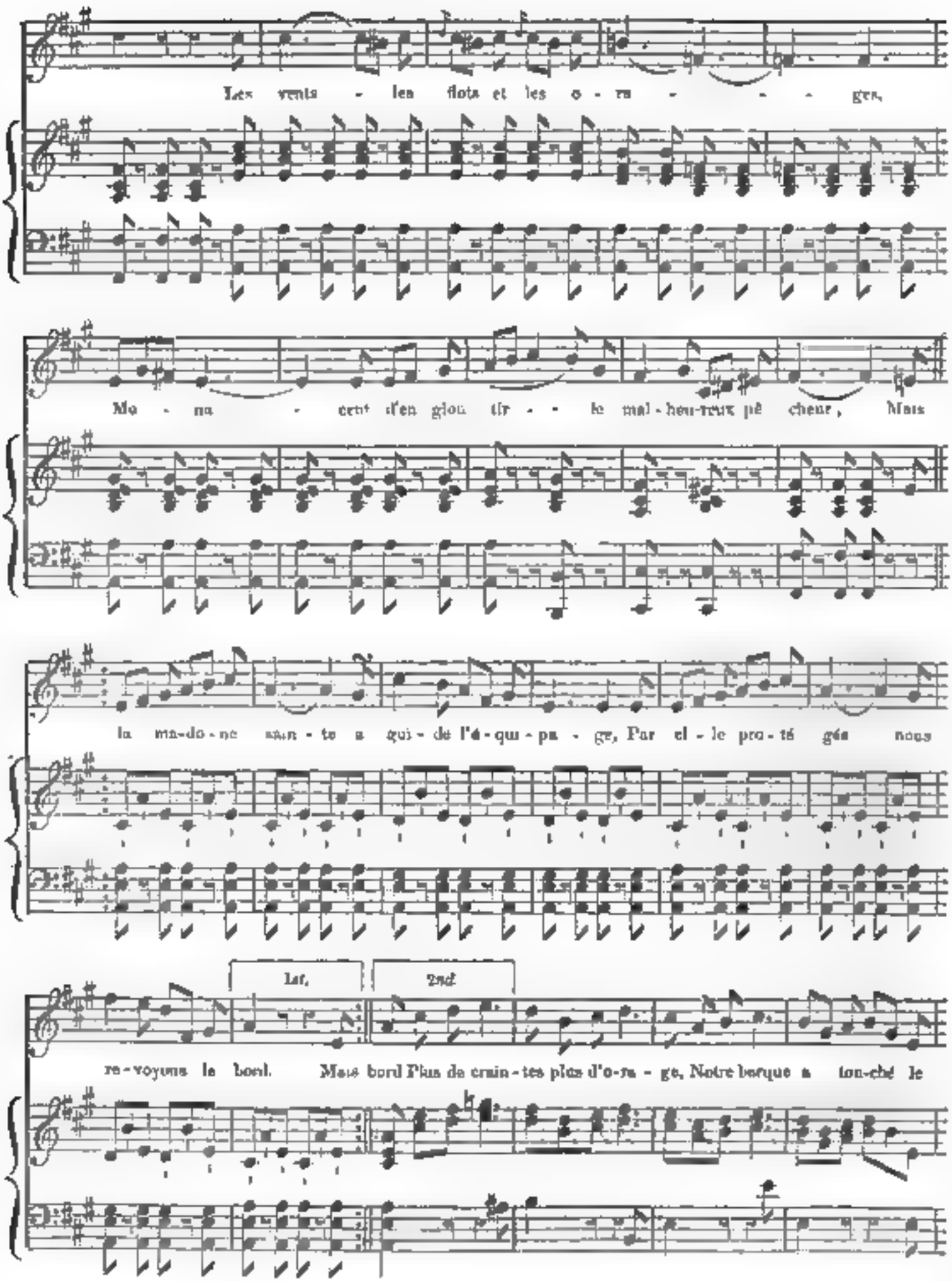
MASANIELLO, ou, *LA MUETTE DE PORTICI*,

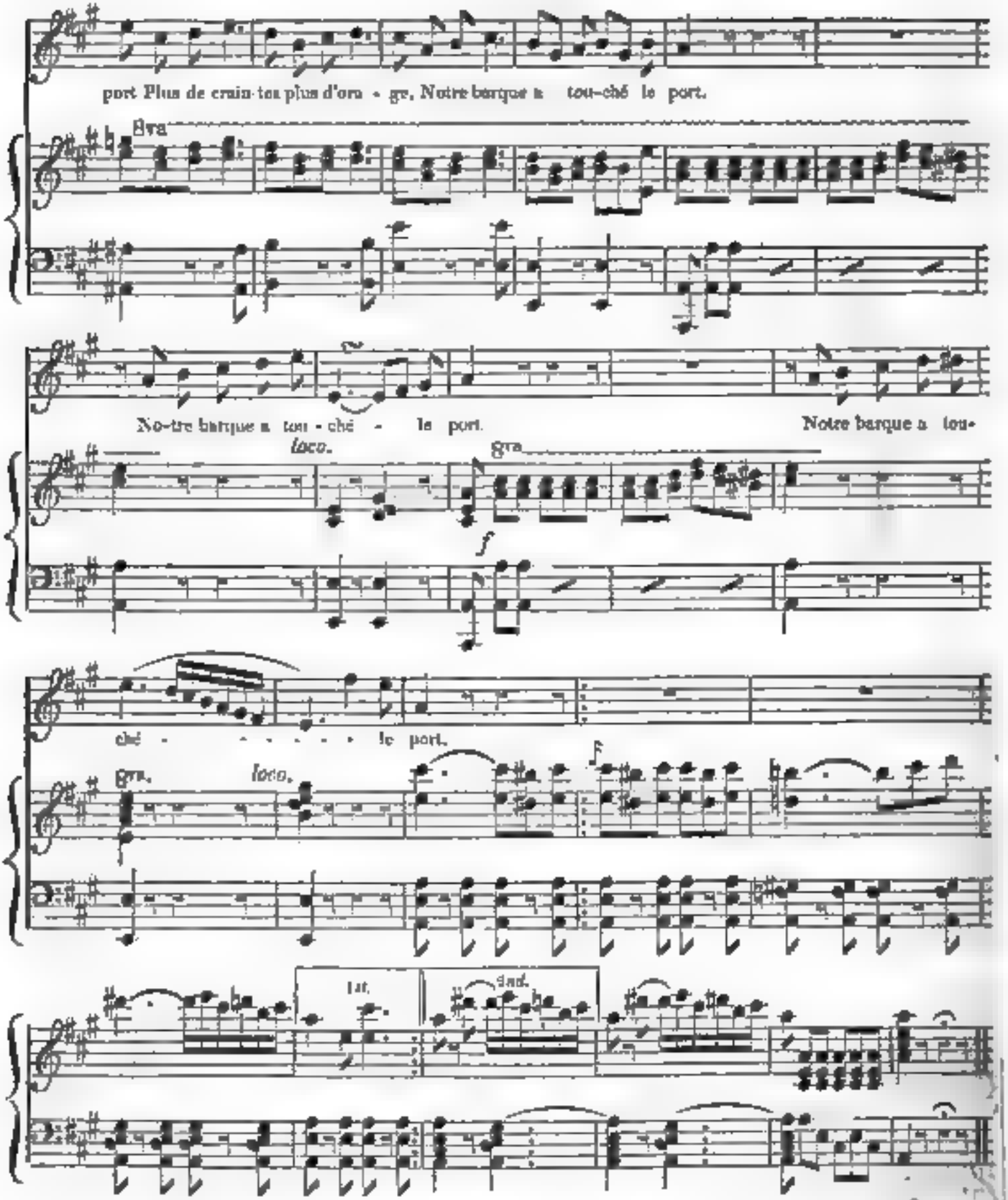
AN OPERA,

COMPOSED BY D. F. E. AUBER.

The Words by MM. SCRIBE and DELAVIGNE.




Les vents - les flots et les o - ra - - - ges,
Mo - na - cent d'en glou tir - le mal - heu-reux pê cheur, Mais
la ma-do-ne sain - te a qui - dé l'é - qui - pa - ge, Par el - le pro - té gés nous
1st. 2nd.
re - voyons le bord. Mais bord Plus de crain - tes plus d'o-ra - ge, Notre barque a tou-ché le


port Plus de crain-tes plus d'ora - ge, Notre barque a tou-ché le port.
8va
No-tre barque a tou - ché - le port. Notre barque a tou-
loco.
8va
f
ché - - - - - - le port.
8va.
loco.
1st.
2nd.

2.

Ivres de sang et de pillage,
Des pirates cruels, la terreur de ces mers,
Parfois le soir sur cette plage
Attendent le pêcheur pour lui donner des fers.
Mais, &c.

Aria,

"QUANDO SARÀ QUEL DÌ,"

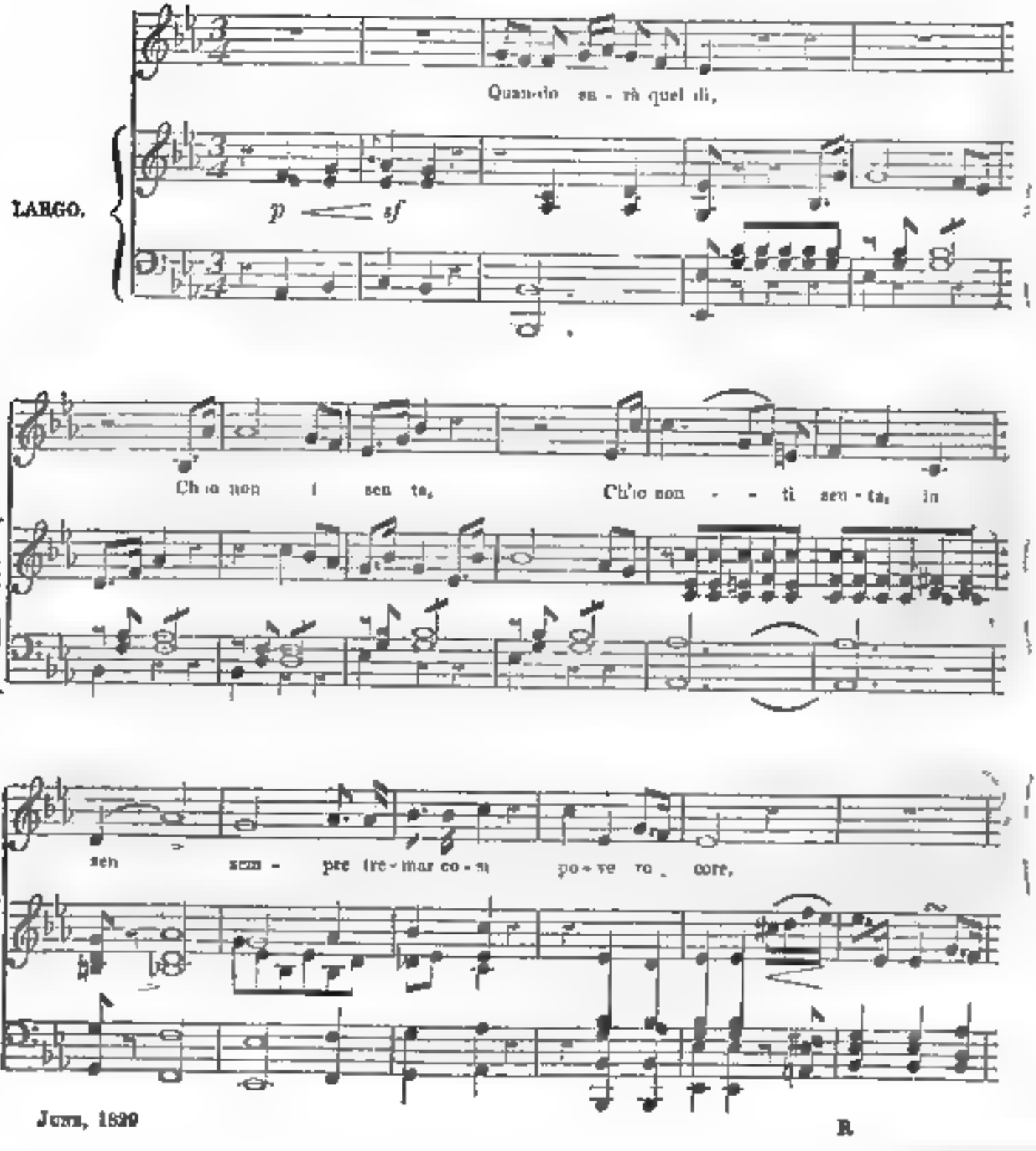
FOR A MEZZO-SOPRANO VOICE,

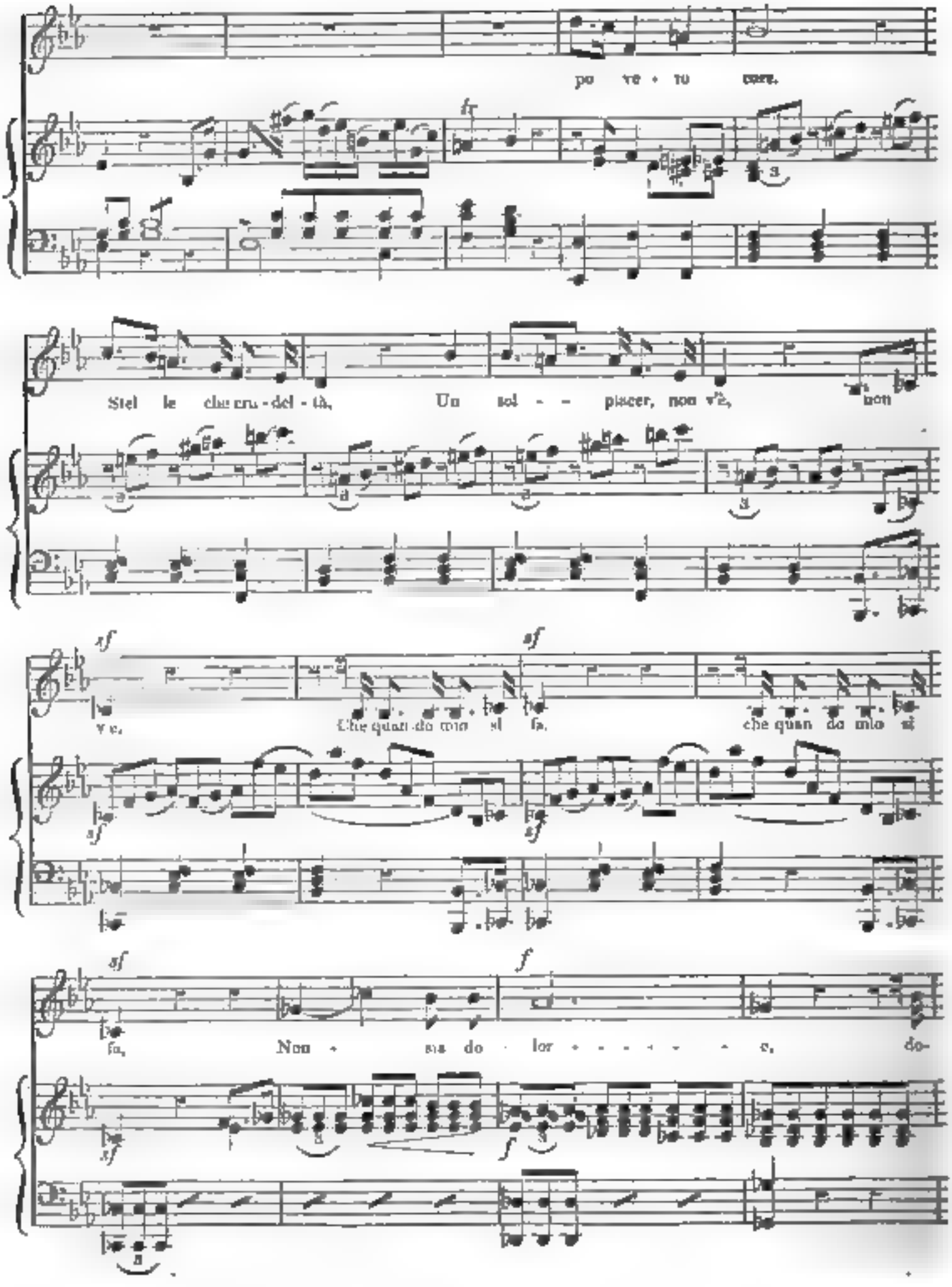
COMPOSED, AND PRESENTED TO THE HARMONICON,

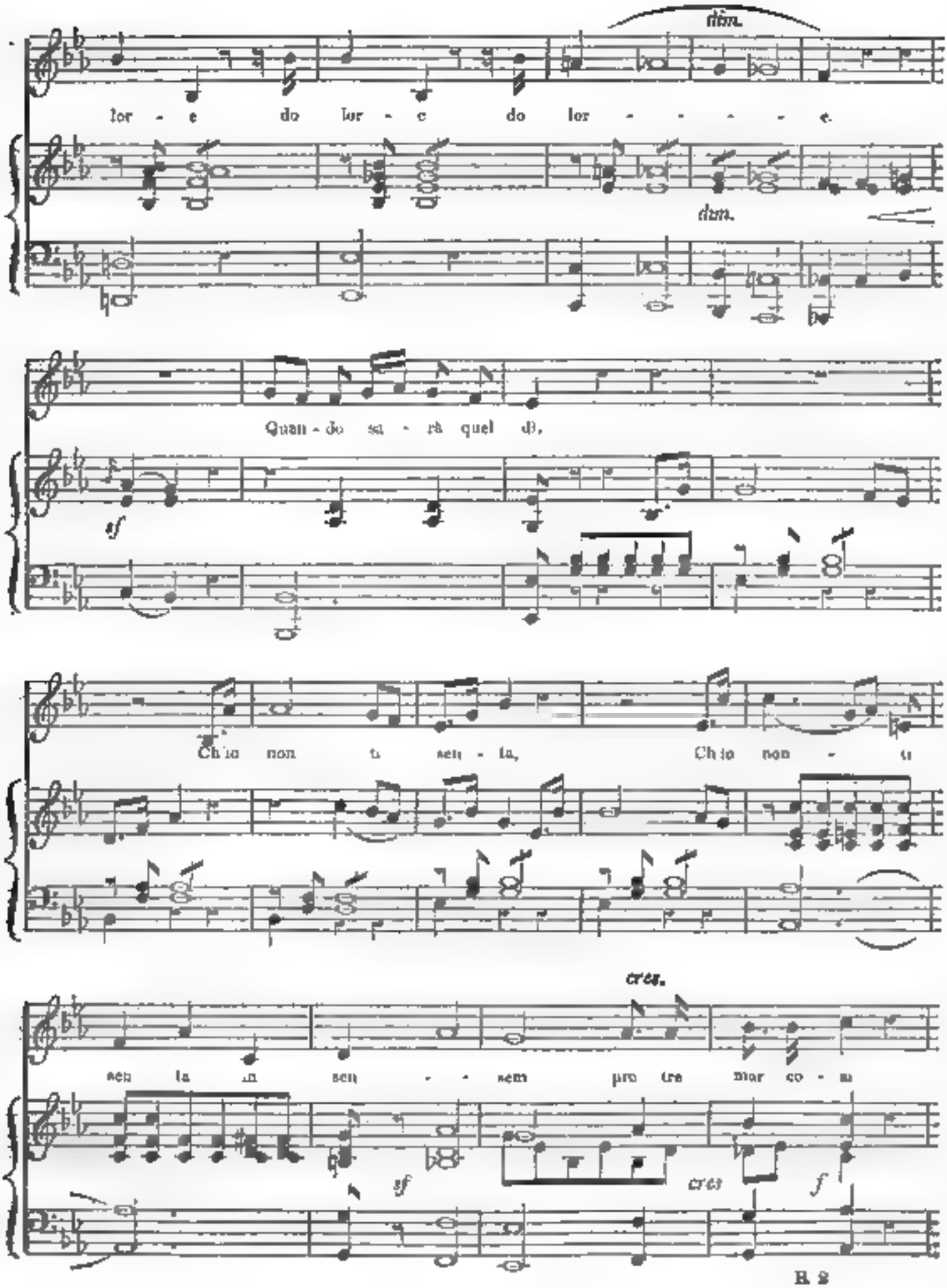
BY

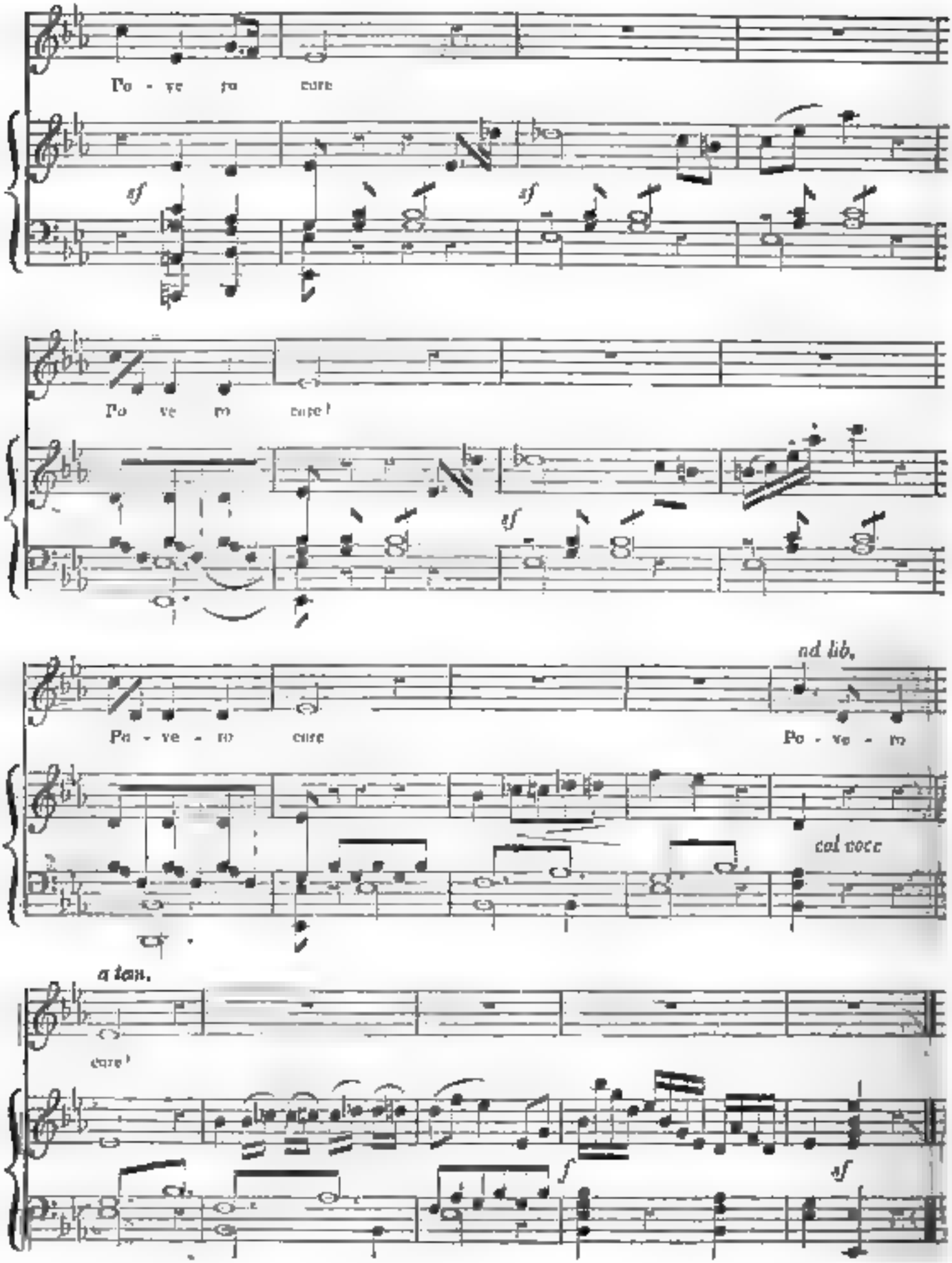
JOHN THOMSON, Esq. (OF EDINBURGH.)

(This may be sung by a higher voice in Ab)




po ve - ro core.
Stel le che ra - del - tà, Un sol - - - piacer, non v'è, non
sf
ve.
Che quan do mio sì fa, che quan do mio si
sf
fa, Non - sa do - lor - - - - - - - s, do-
f


dim.
lor - e do lor - e do lor - - - - - e.
dim.
Quan - do sa - rà quel dì,
sf
Chio non ti sen - ta, Chio non - ti
cres.
sen ta in sen - - sem pre tre mor co - re
sf
cres
f

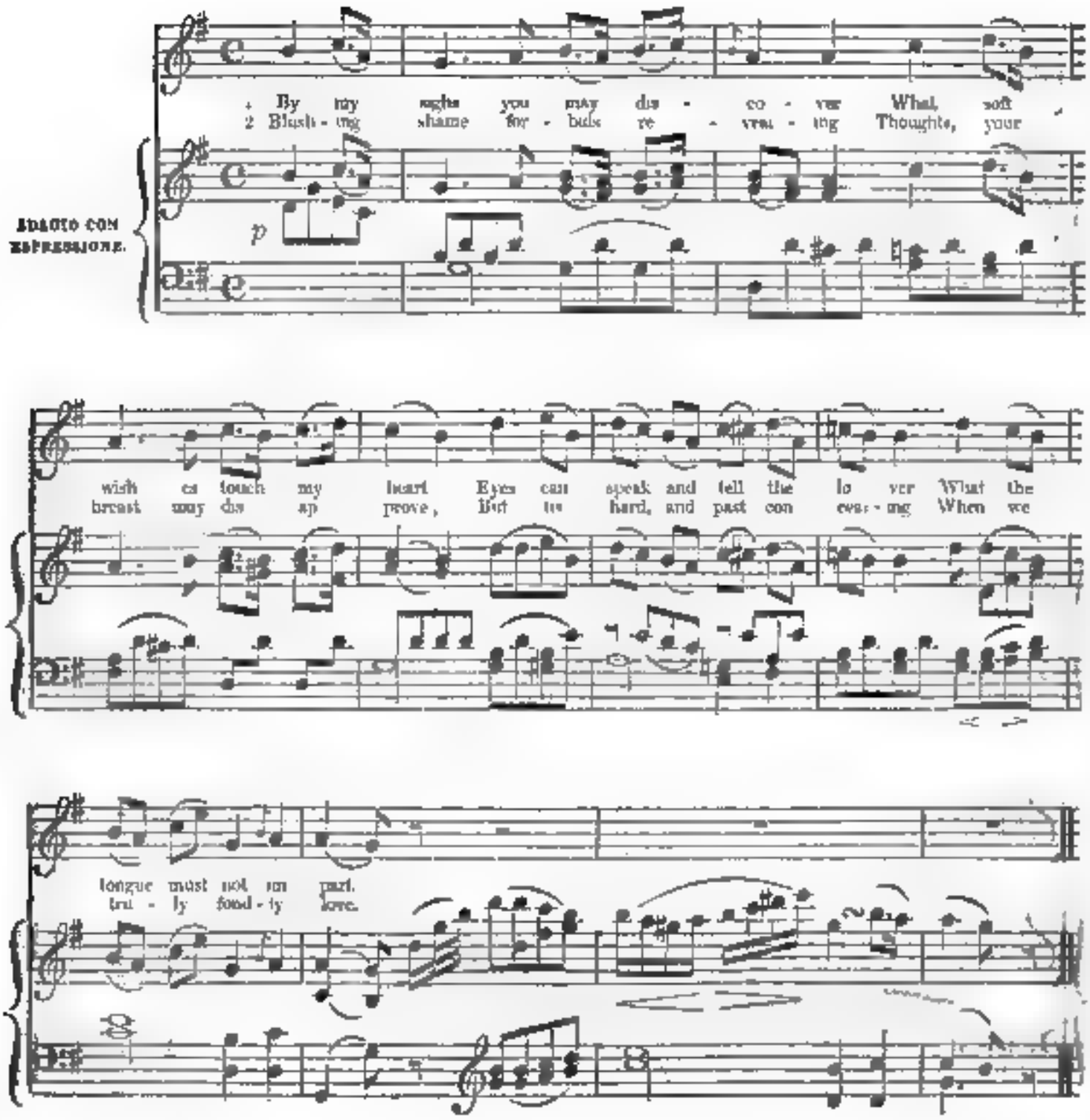

Po - ve ro cure
sf
sf
Po ve ro cure!
sf
nd lib.
Po - ve - ro cure
Po - ve - ro
col voce
a tan.
cure!
f
sf

"BY MY SIGHS,"

Song.

COMPOSED BY BEETHOVEN.

The words, from Ritson's Collection, adapted to the air for this work.


1 By my sighs you may dis - co - ver What soft
2 Blush - ing shame for - bids re - veal - ing Thoughts, your
ADAGIO CON ESPRESSIONE.
p
wish es touch my heart Eyes can speak and tell the lo ver What the
breast may dis ap prove, But to hard, and past con ceal - ing When we
tongue must not im part.
tru - ly fond - ly love.

Rondo,

IN

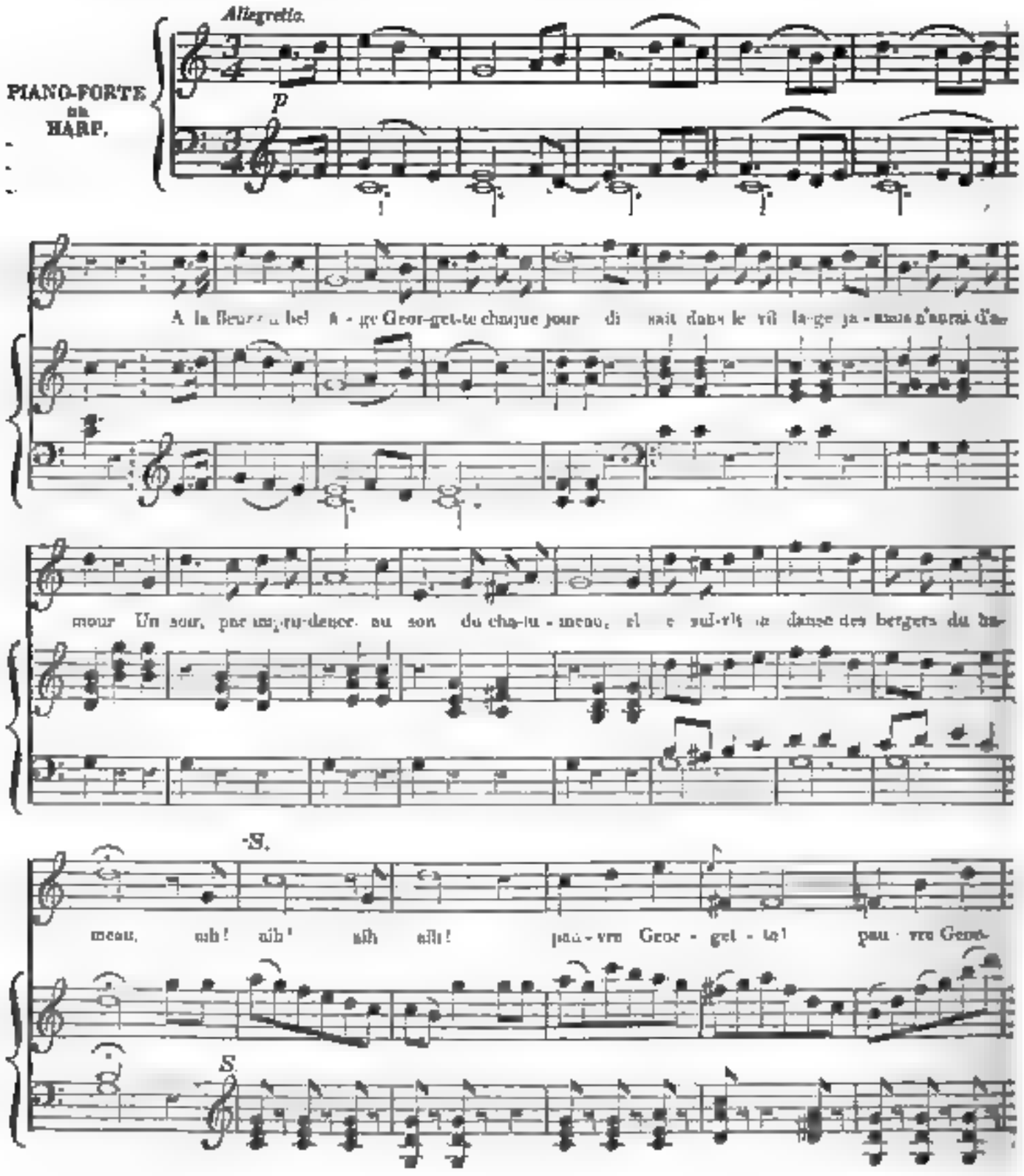
MARIE STUART EN ECOSSE,

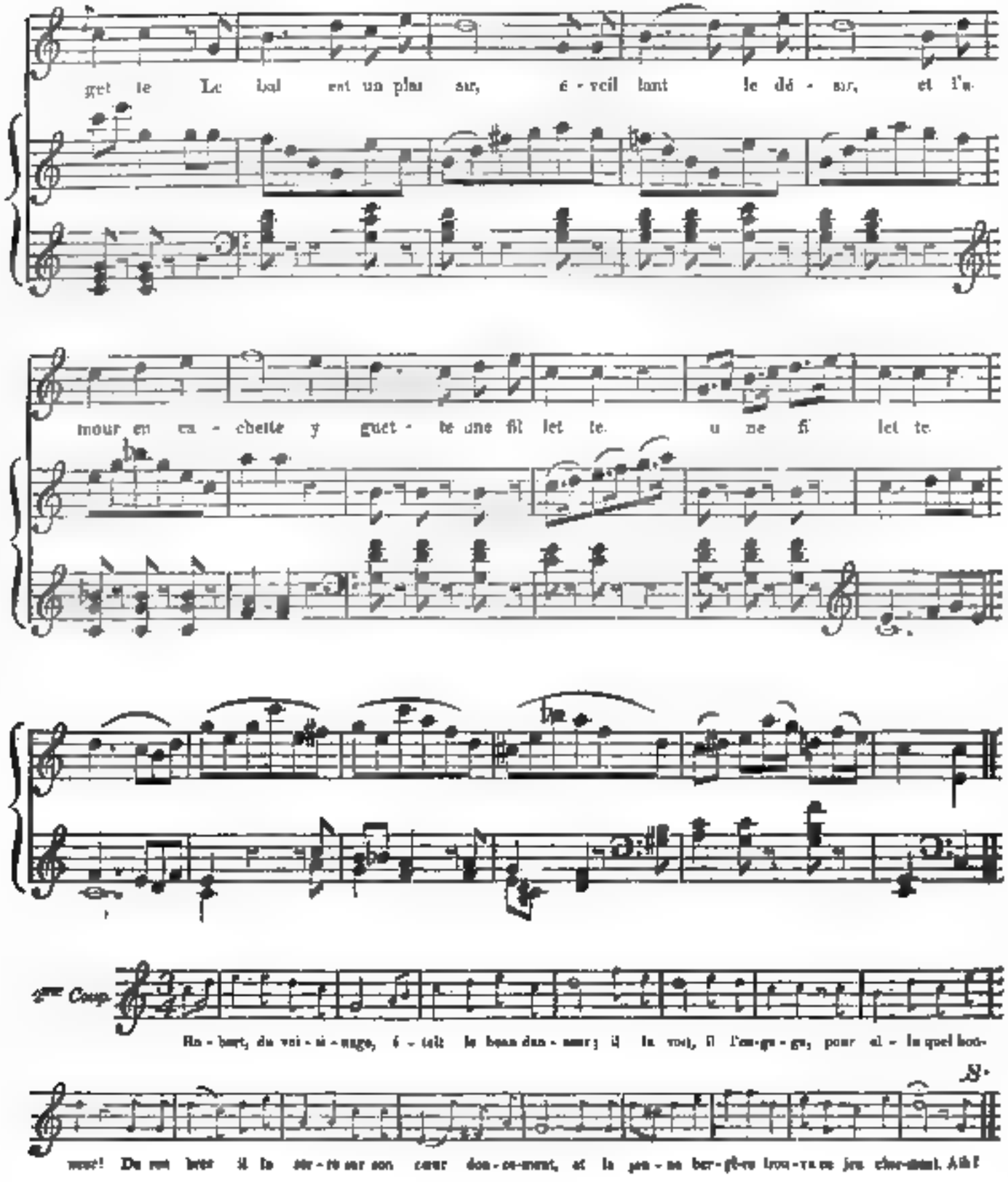
AN OPERA, COMPOSED BY

F. J. FETIS,

PROFESSOR OF COMPOSITION AT THE CONSERVATOIRE ROYAL DE MUSIQUE, PARIS, &c. &c.

(A liberty has here been taken with the first ritornel, part of which has been transferred to the end of the air.)


Allegretto.
PIANO-FORTE ou HARP.
p
A la Beauce un bel é - ge Geor-get-te chaque jour di sait dans le vil la-ge ja - mais n'aura d'a
mour Un soir, par un gra-cieux au son du cha-lu - meau, el le sul-vit la danse des bergers du ha
S.
meau, ah! ah! ah ah! pau - vre Geor - get - te! pau - vre Geor-
S.


get te Le bal est un plai sir, é - veil lant le dé - sir, et l'a-
mour en ca - chette y guet - te une fil let te. u ne fi let te
2me Coup.
Ro - bert, du voi - si - nage, é - tait le beau dan - seur; il la vit, il l'en-ga - gea, pour al - la quel bon-
heur! Du rest' il la ser - ra sur son cœur dou - ce-ment, et la pau - vre ber - gè-re trou - va ce jeu charmant. Ah!

2me *Couplet.*

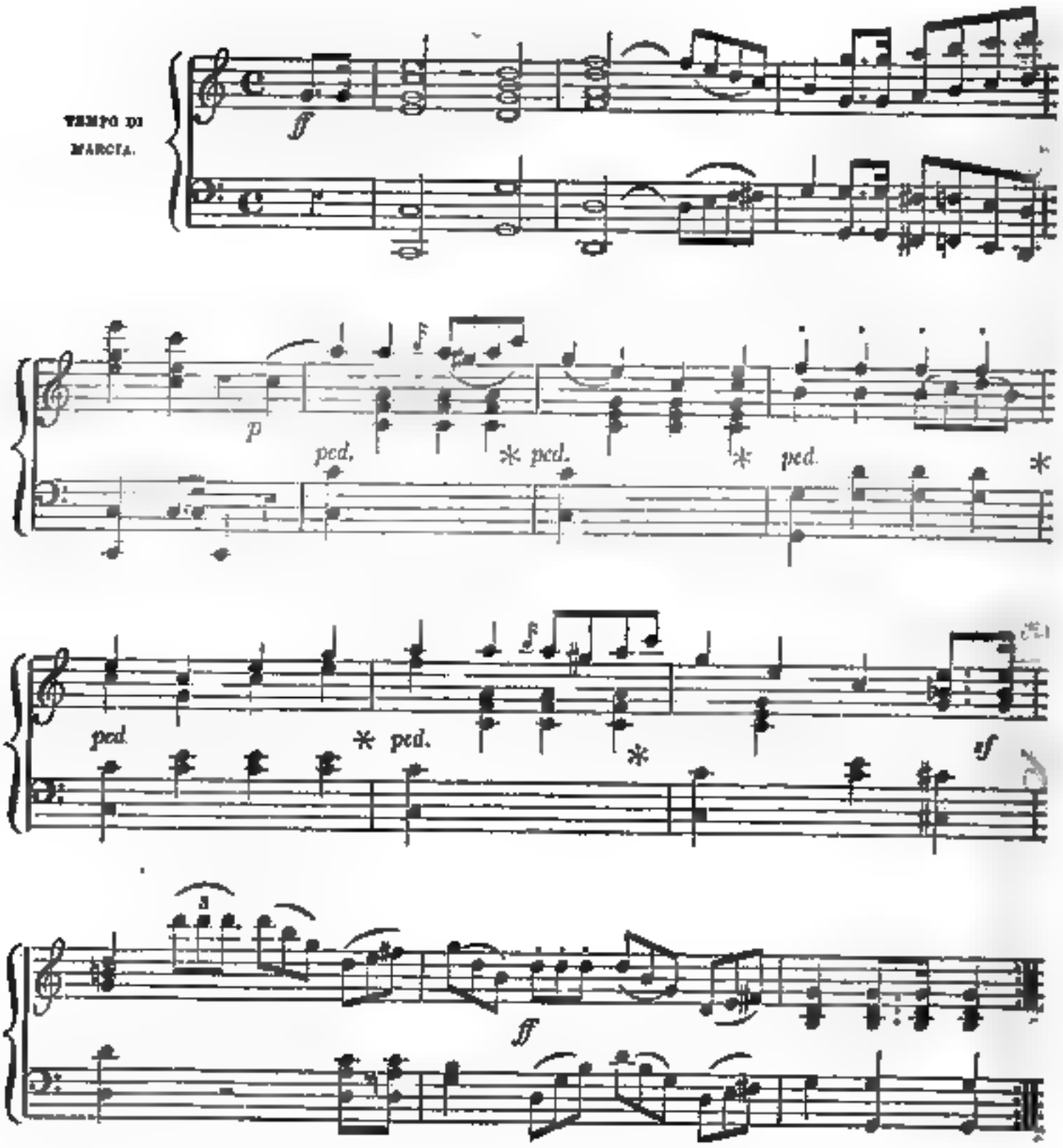
Tout en faisant la chaîne Robert prit un baiser,
Et puis sous le grand chêne on s'en alla jouer.
La nuit vient; comment faire? Robert offre son bras;
Et depuis la bergère songeuse et dit tout bas,—Ah! &c.

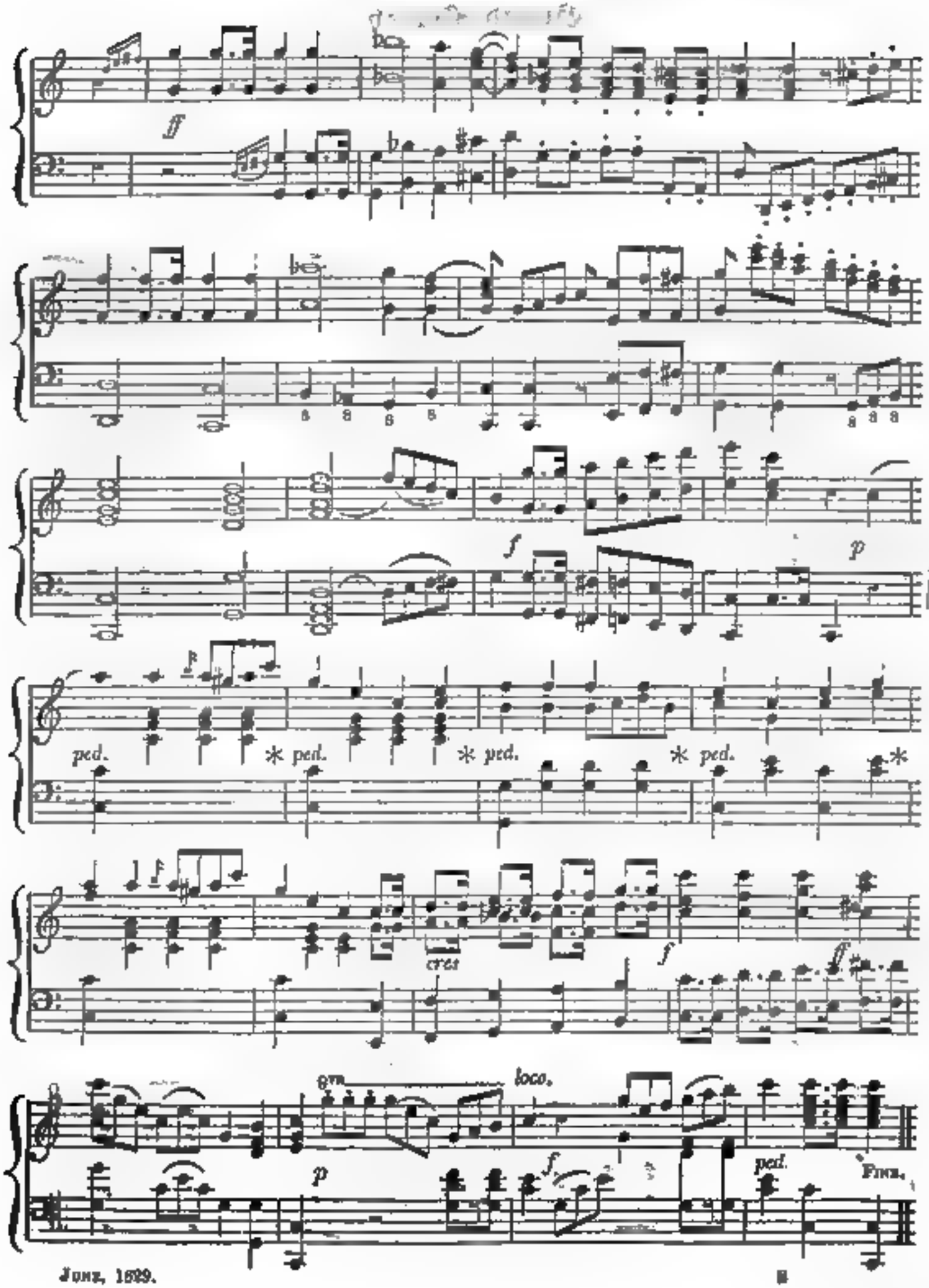
Grand March.

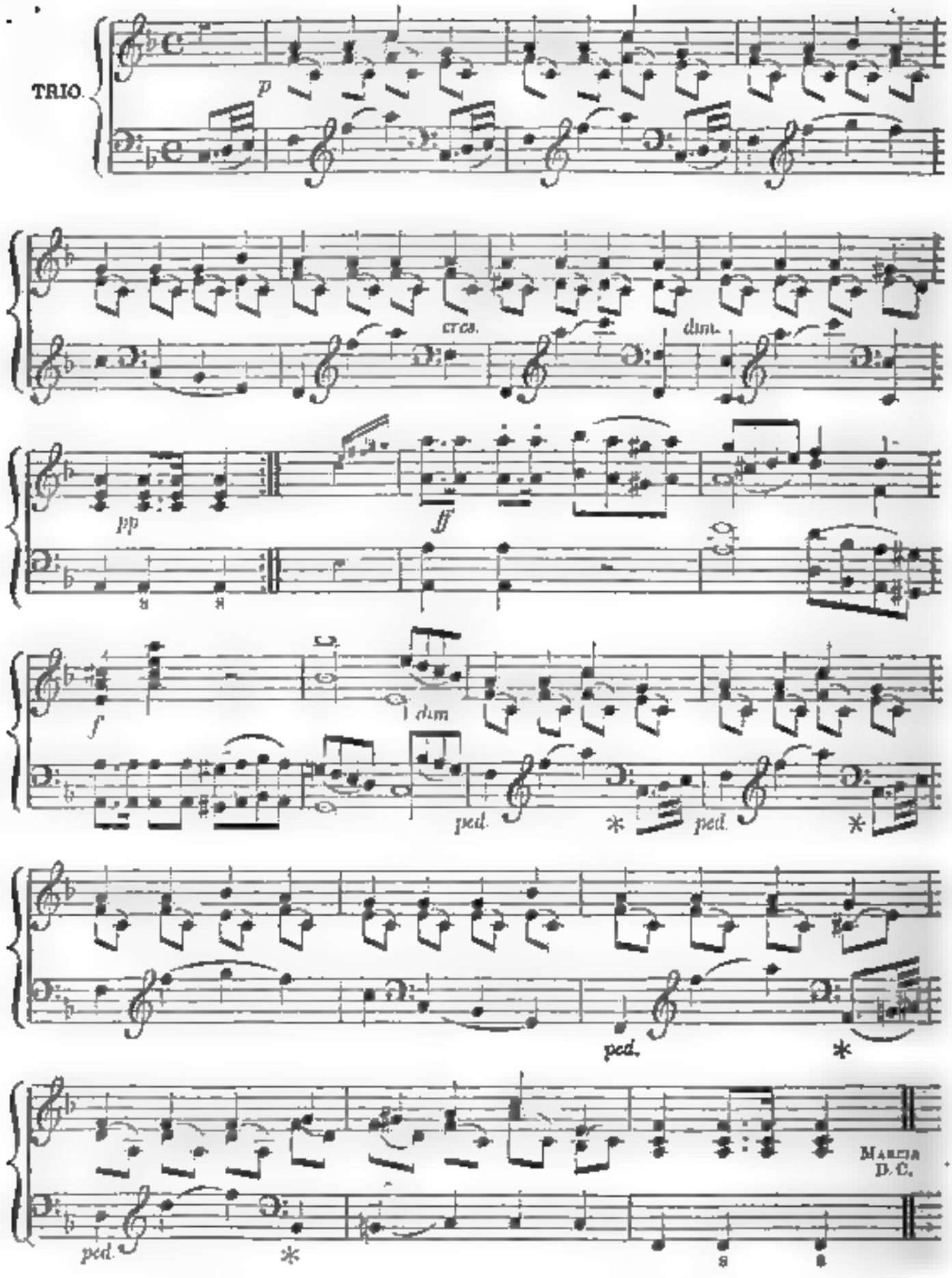
COMPOSED FOR THE PIANO-FORTE,

BY

JULIUS METZ.



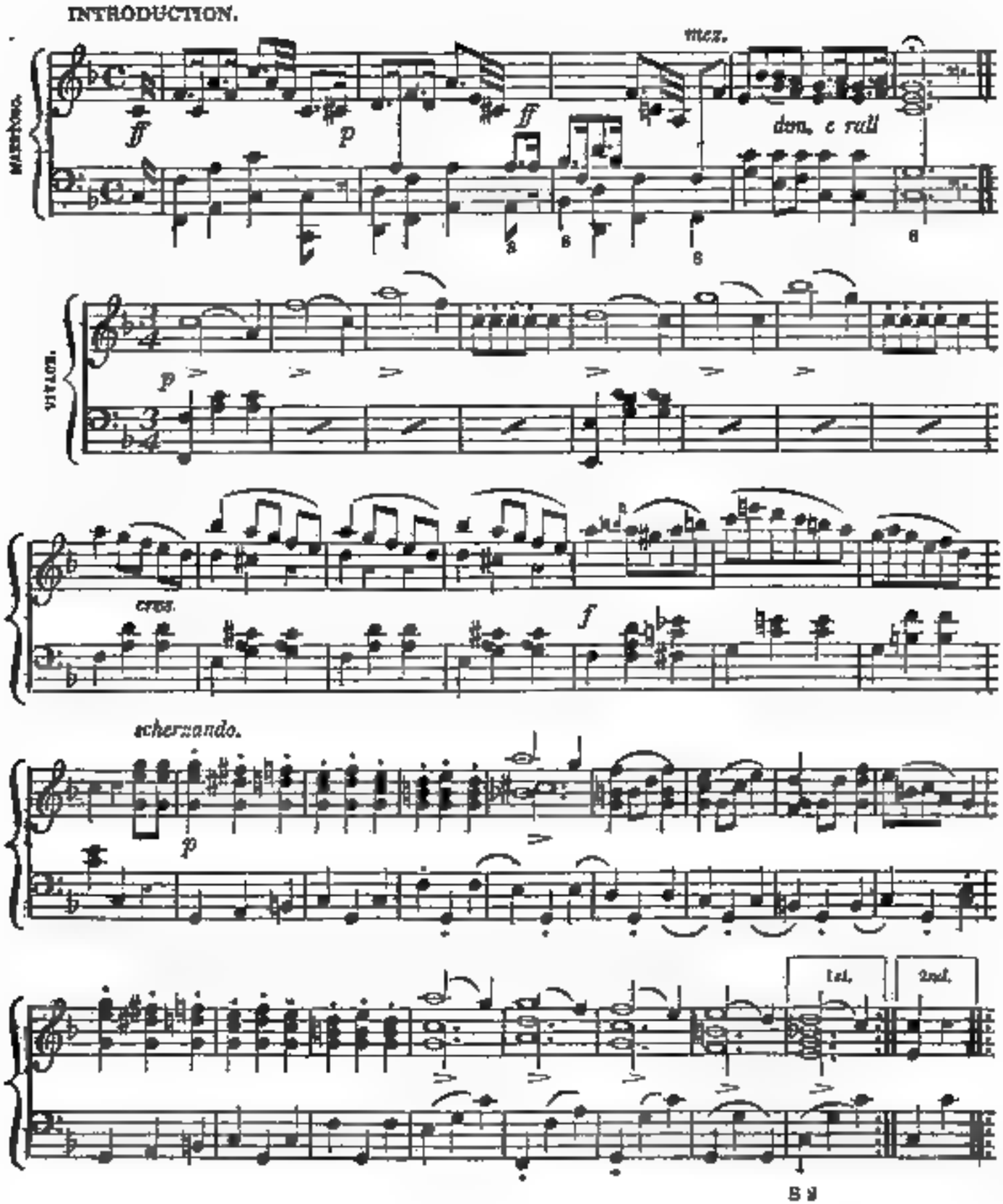

ff
f
p
ped.
* ped.
* ped.
* ped.
*
cres
f
ff
8va
loco.
p
f
ped.
Fine.

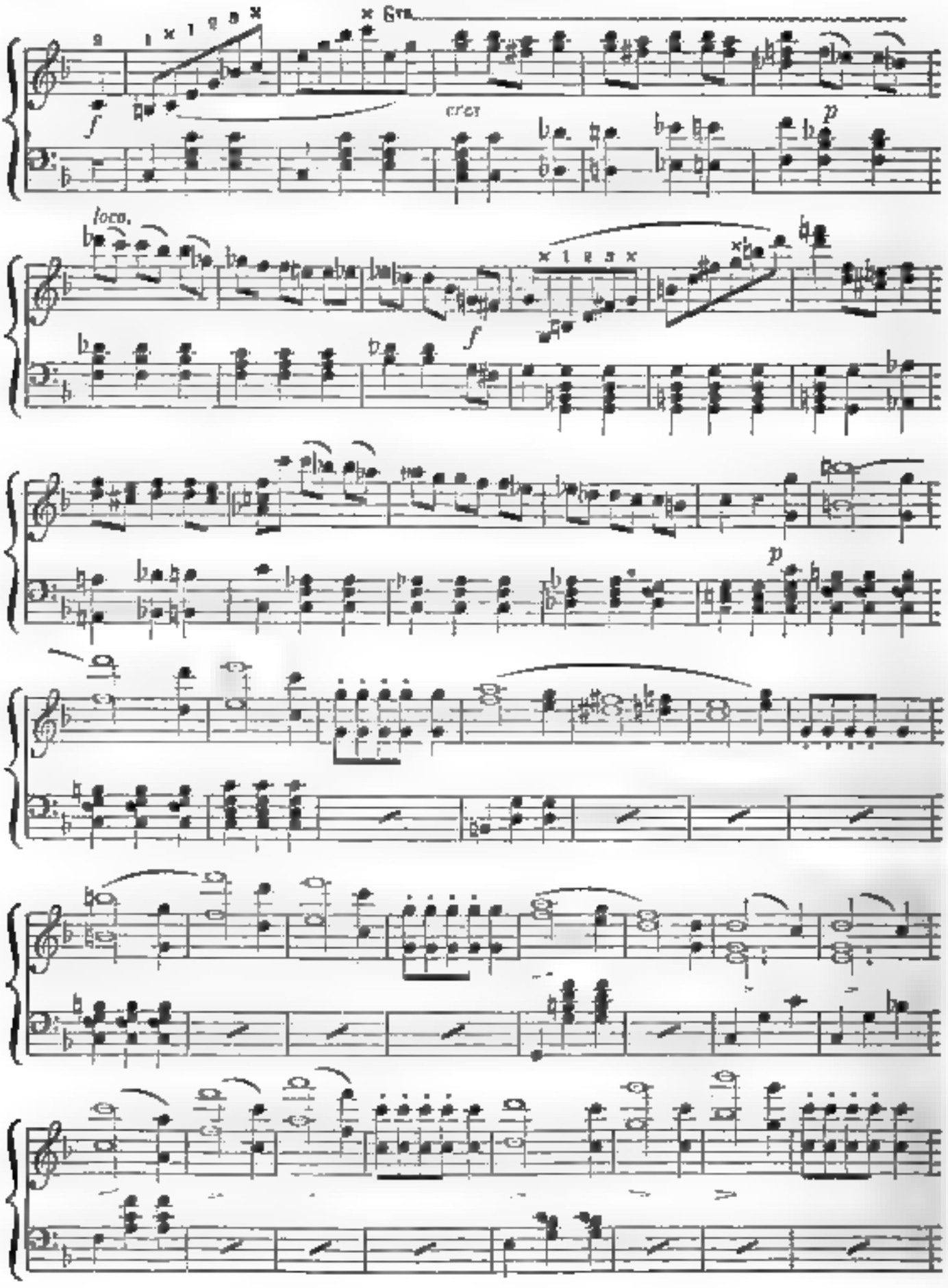

TRIO.
p
cres.
dim.
pp
ff
f
dim
ped.
*
ped.
*
ped.
*
ped.
*
MARCIA
D. C.

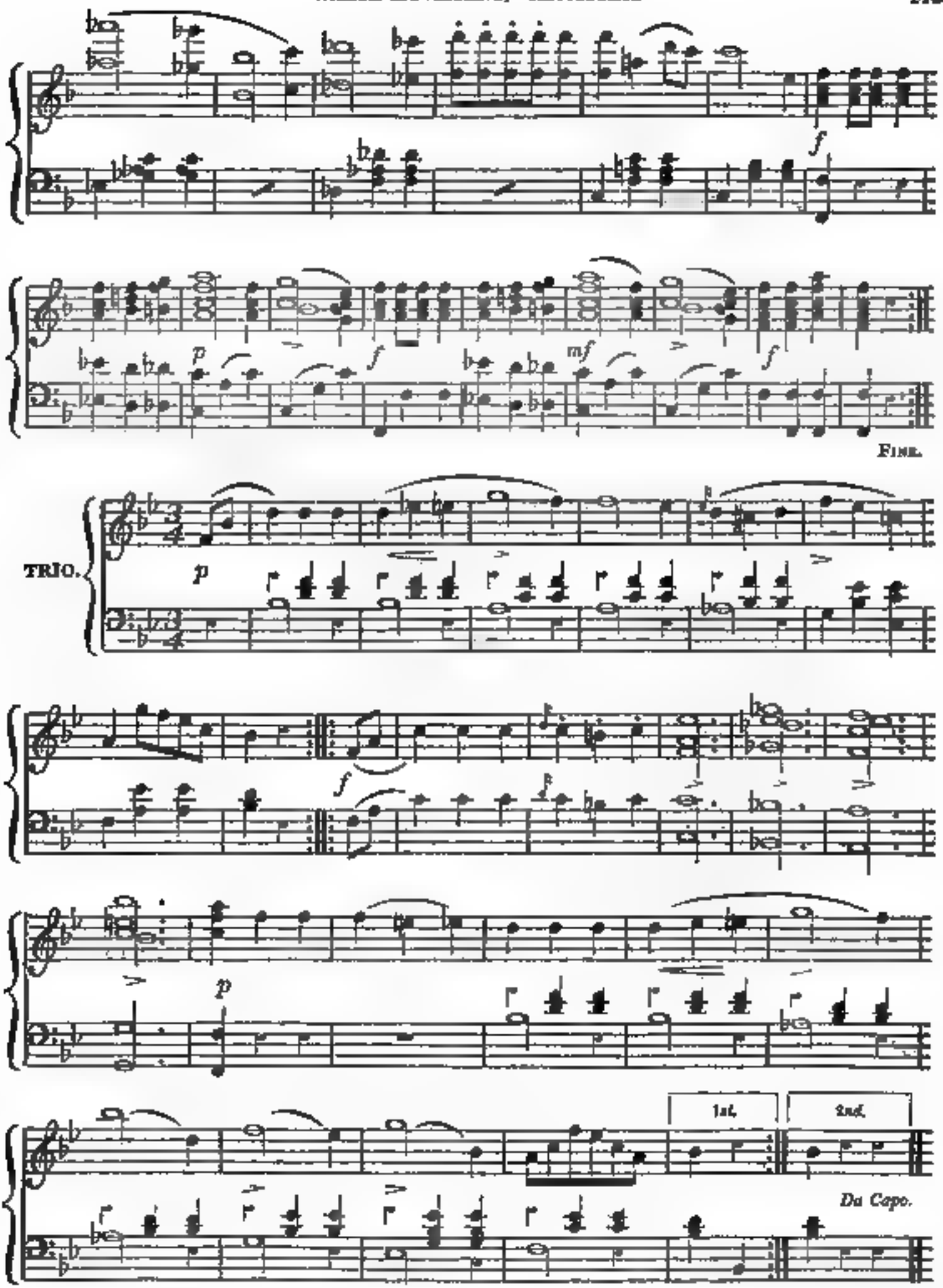
Waltz-Movement.

COMPOSED

By C. G. REISSIGER.




8va
cresc
loco.

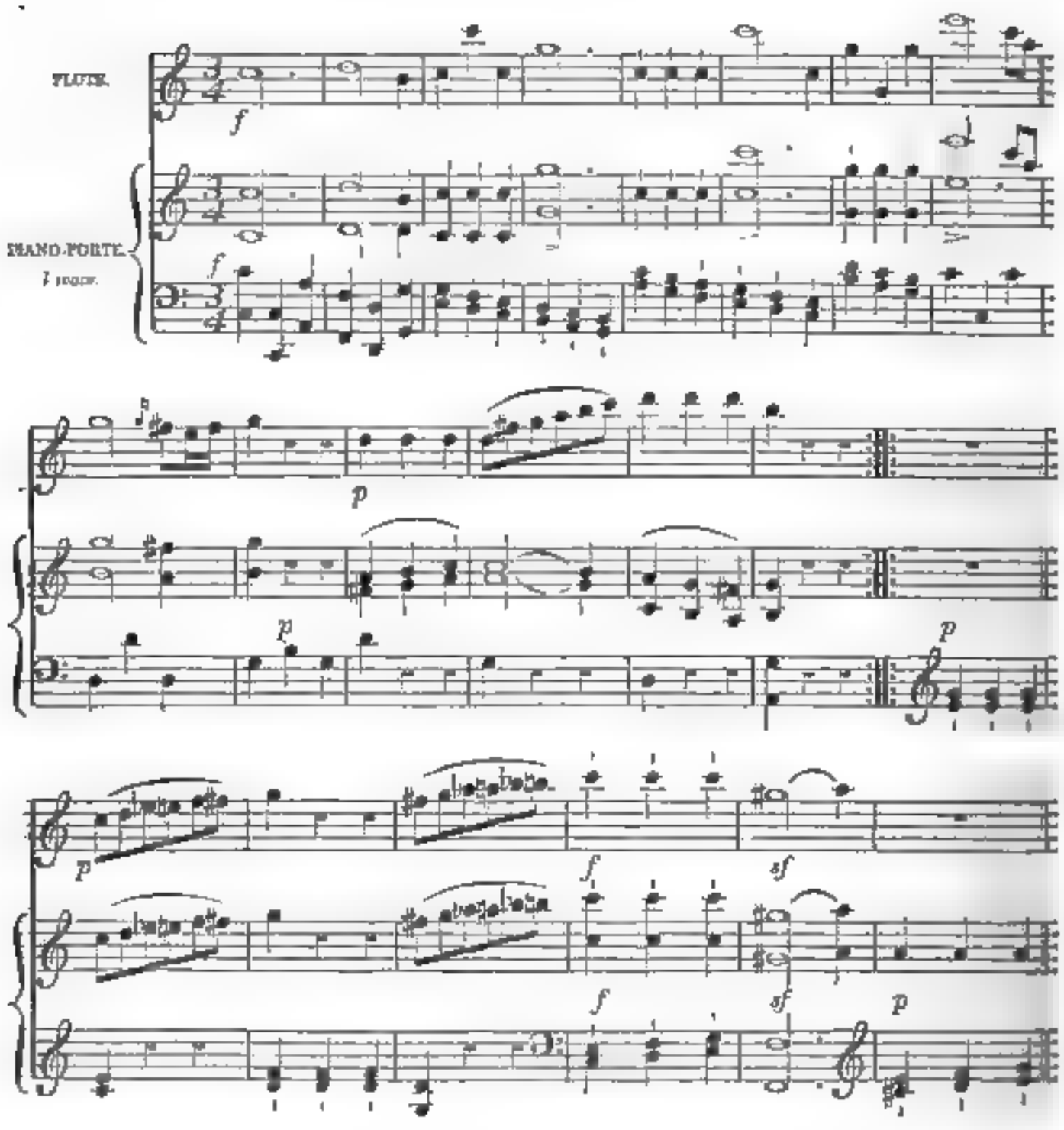

f
p
f
mf
f
Fine.
TRIO.
p
f
p
1st.
2nd.
Da Capo.

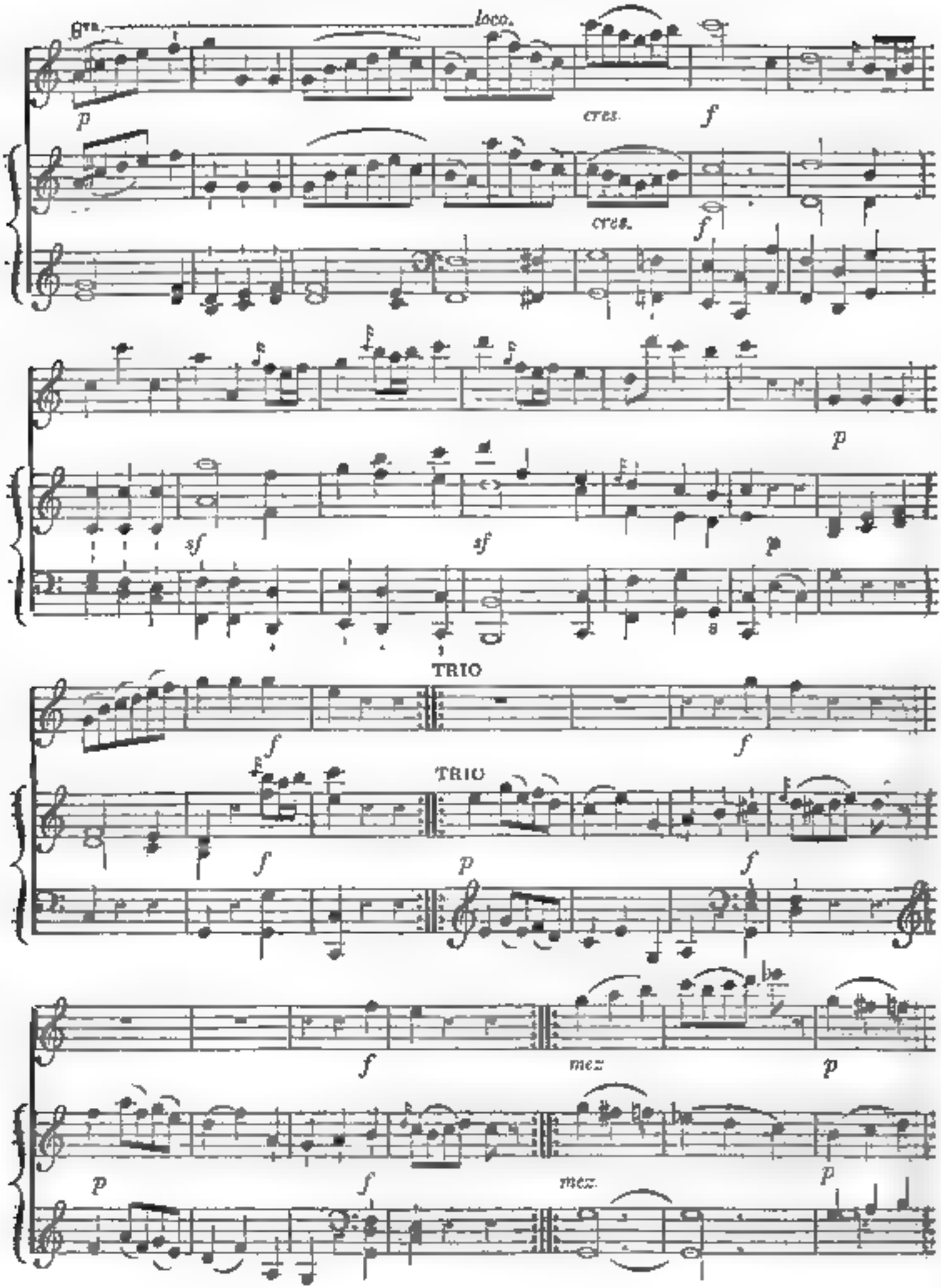
Minuet and Trio,

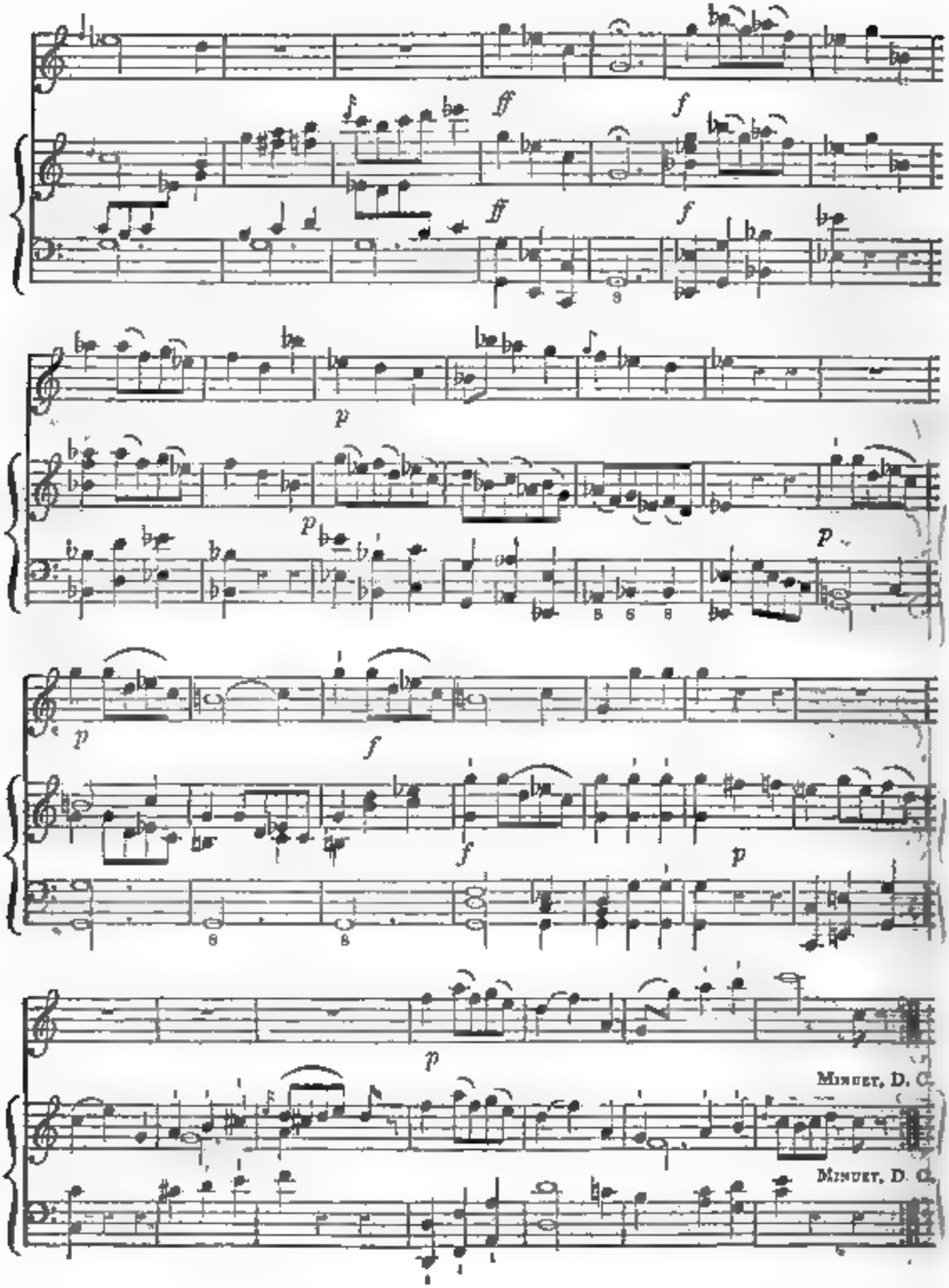
FROM A GRAND SYMPHONY IN C;

Composed by HAYDN,

AND NOW ARRANGED FOR PIANO-FORTE AND FLUTE.




8va.
loco.
p
cres.
f
cres.
f
p
sf
sf
p
TRIO
f
f
TRIO
f
p
f
f
mez
p
p
f
mez.
p

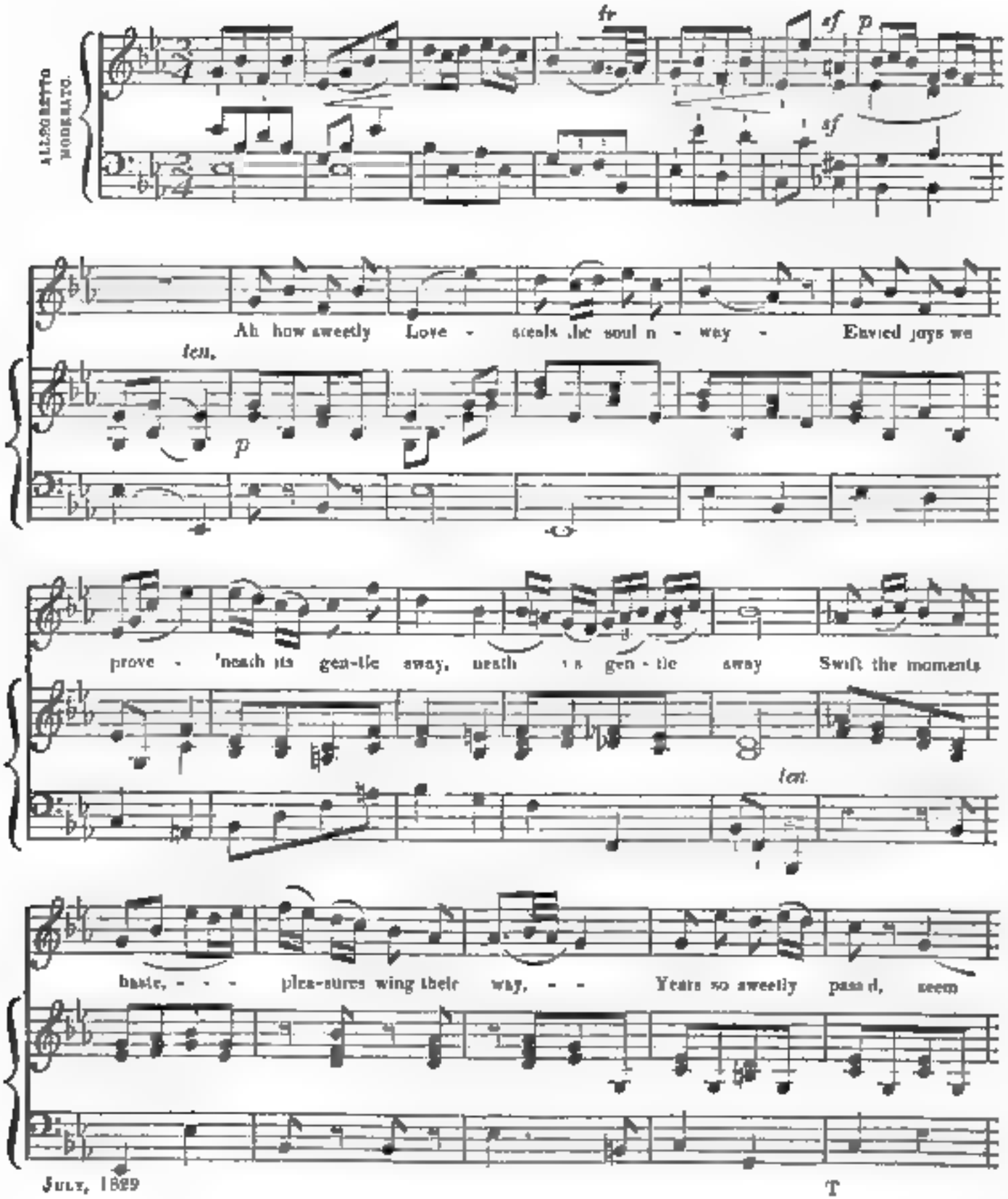

ff
f
ff
f
p
p
p
p
f
f
p
p
Minuet, D. C.
Minuet, D. C.

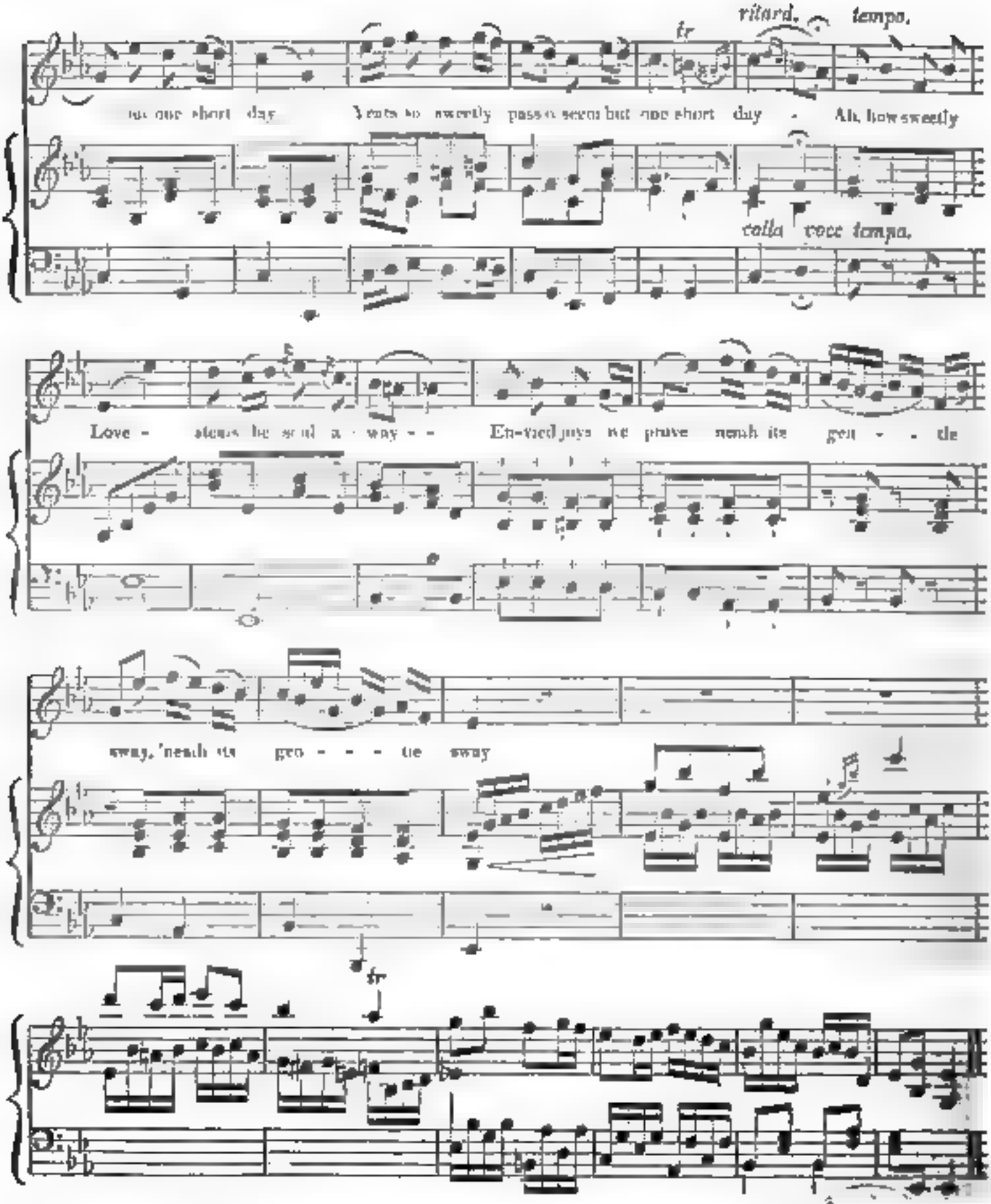
Song,

"AH! HOW SWEETLY LOVE,"

THE POETRY FROM THE GERMAN OF *GOETHE*; COMPOSED FOR THE HARMONICON,

By F W. HORNCASTLE.


ALLEGRETTO MODERATO.
fz
sf
p
sf
Ah how sweetly Love - steals the soul a - way - Envied joys we
ten.
p
prove - 'neath its gen-tle sway, neath its gen - tle sway Swift the moments
ten.
haste, - - - plea-sures wing their way, - - Years so sweetly pass'd, seem



2.

Ah! how sweetly love steals the soul away!
Light our labours prove while it gilds the day,—
Duty grows a charm, smooth life's rugged way;
Love's kind beams can warm Winter's chillest day.

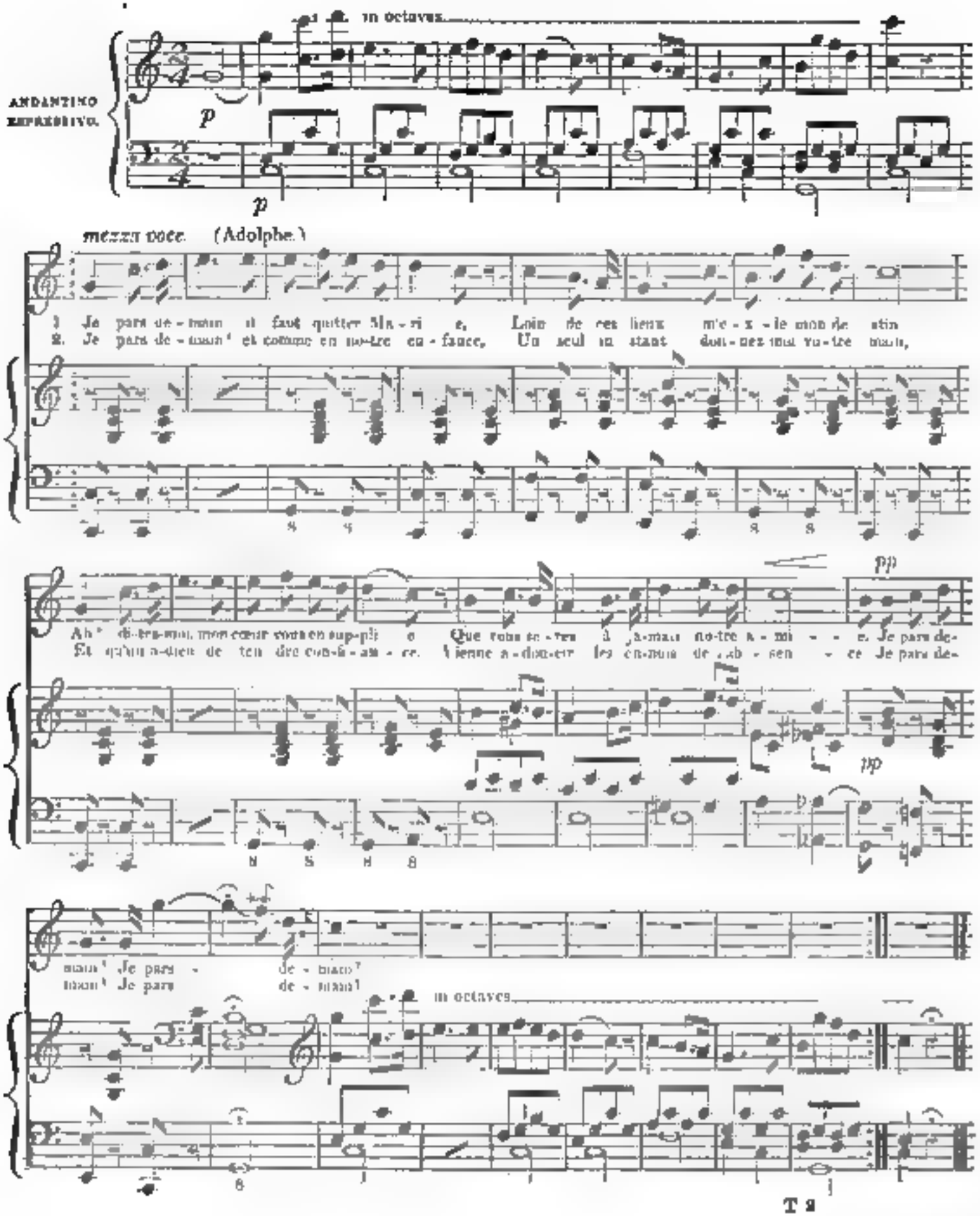
Romance,

"JE PARS DEMAIN!"

IN *MARIE*, AN OPERA-COMIQUE,

COMPOSED BY P HEROLD. THE WORDS BY M PLANARD.

(The small notes in the last vocal bar but one, are to be sung to the second stanza.)


ANDANTINO ESPRESSIVO.
in octaves.
p
p
mezza voce. (Adolphe.)
1. Je pars de - main! il faut quitter Ma - ri - e, Loin de ces lieux m'e - x - le mon de - sti - n
2. Je pars de - main! et comme en no-tre en - fance, Un seul in stant don - nez moi vo-tre main,
pp
Ah! dites-moi, mon cœur vous en sup-pli - e Que vous se - rez à ja-mais no-tre a - mi - - e. Je pars de-
Et qu'un a - dieu de ten dre con-fi - an - ce, Vienne a - dou-cir les cru-autés de cet - te - ce Je pars de-
pp
main! Je pars - de - main!
main! Je pars de - main!
in octaves.

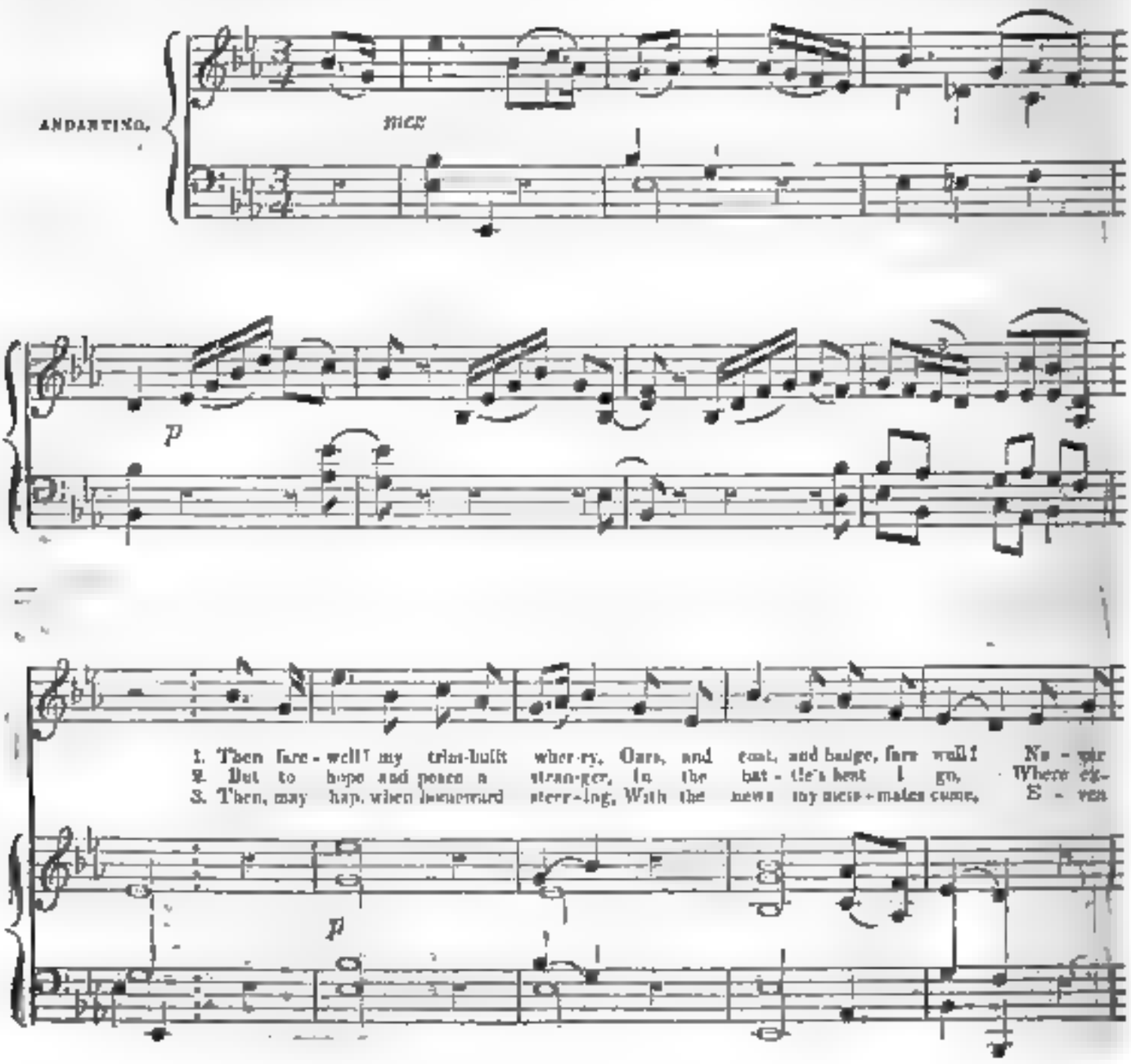
Song.

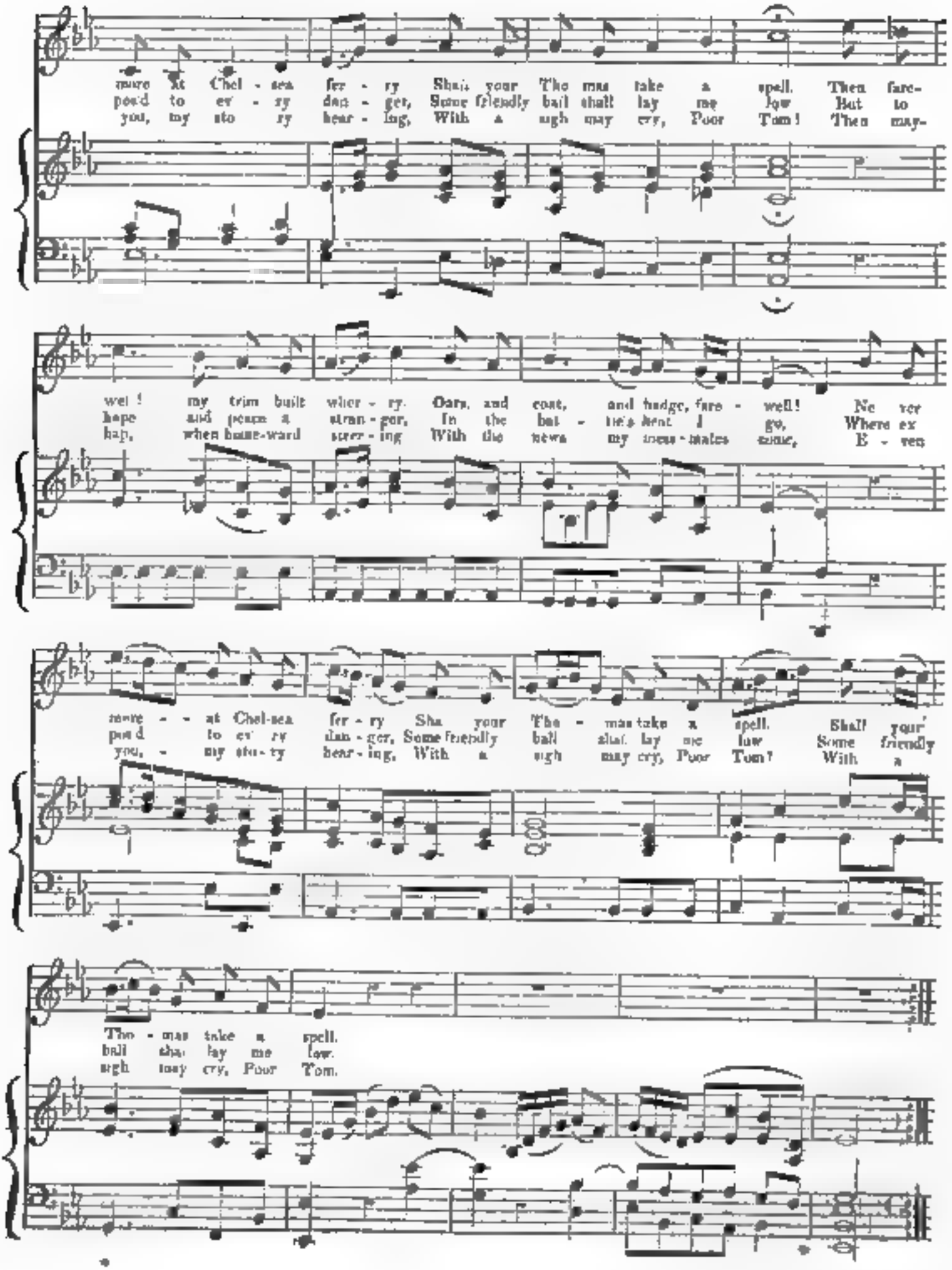
"THEN FAREWELL! MY TRIM-BUILT WHERRY,"

IN THE OPERA OF *THE WATERMAN,*

COMPOSED BY CHARLES DIBDIN.

(The Accompaniment is added for this Work; and besides corrections, some alterations have been made in the Symphonies.)


ANDANTINO.
mez
p
1. Then fare-well! my trim-built wher-ry, Oars, and coat, and badge, fare well! Ne-ver
2. But to hope and peace a stran-ger, In the bat-tle's best I go, Where ea-
3. Then, may-hap, when leeward steer-ing, With the news my mess-mates come, E-ven
p

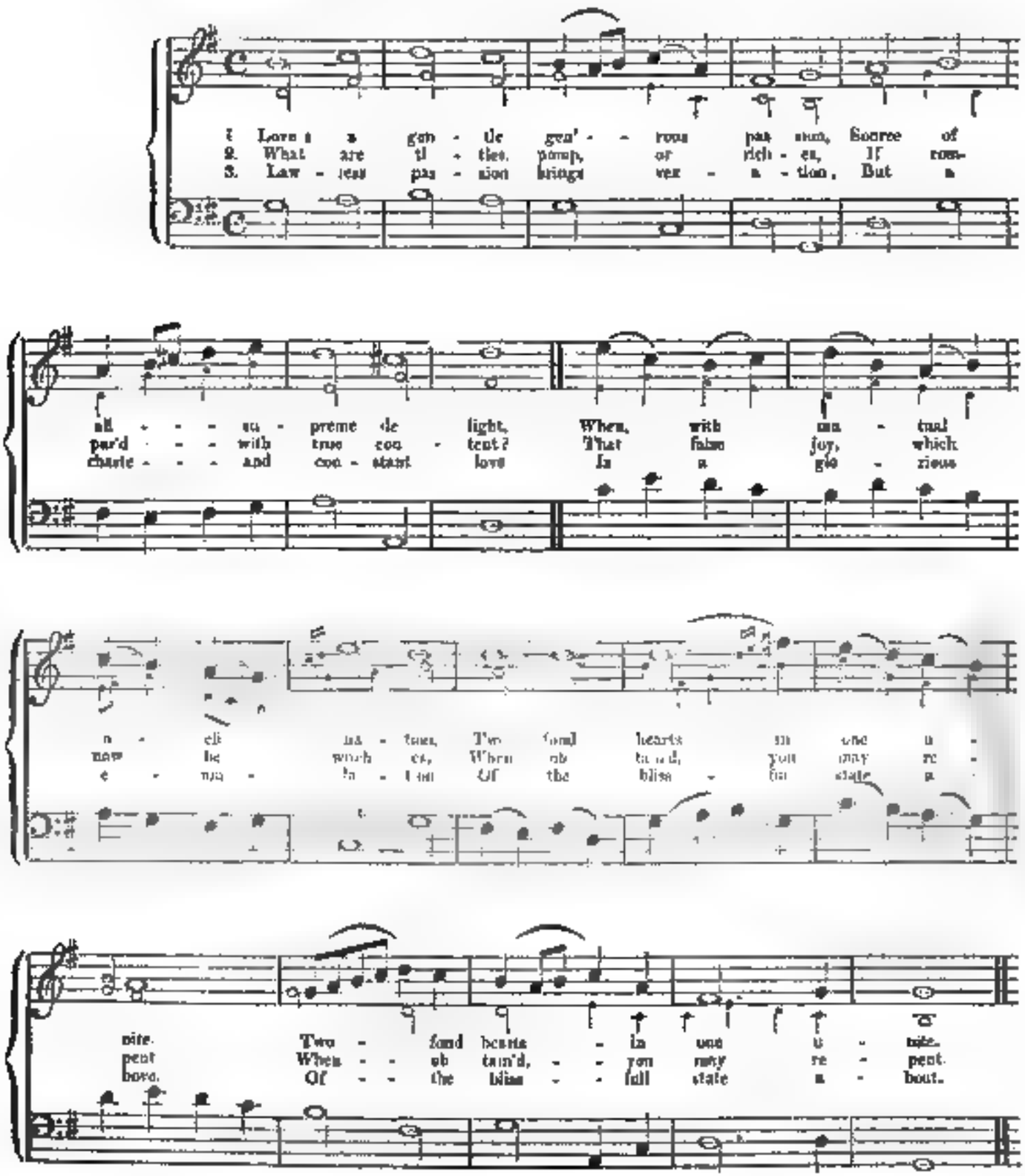

more at Chel - sea fer - ry Shall your The man take a spell. Then fare-
paid to ev - ry dan - ger, Some friendly ball shall lay me low But to
you, my sto - ry hear - ing, With a sigh may cry, Poor Tom! Then may-
well! my trim built wher - ry. Oars, and coat, and badge, fare - well! Ne ver
hope and peace a stran - ger, In the bat - tle's heat I go, Where ex
hap, when home-ward steer - ing With the news my mess-mates come, E - ven
more - - at Chel-sea fer - ry Sha your The - man take a spell. Shall your
paid to ev ry dan - ger, Some friendly ball shall lay me low Some friendly
you, - my sto - ry hear - ing, With a sigh may cry, Poor Tom? With a
The - man take a spell.
ball shall lay me low.
sigh may cry, Poor Tom.

"LOVE'S A GENTLE, GENEROUS PASSION,"

A Two-Part Song,

COMPOSED BY HARRY CAREY.

(The small notes are now added, and may be used either as an accompaniment, or as a third vocal part.)

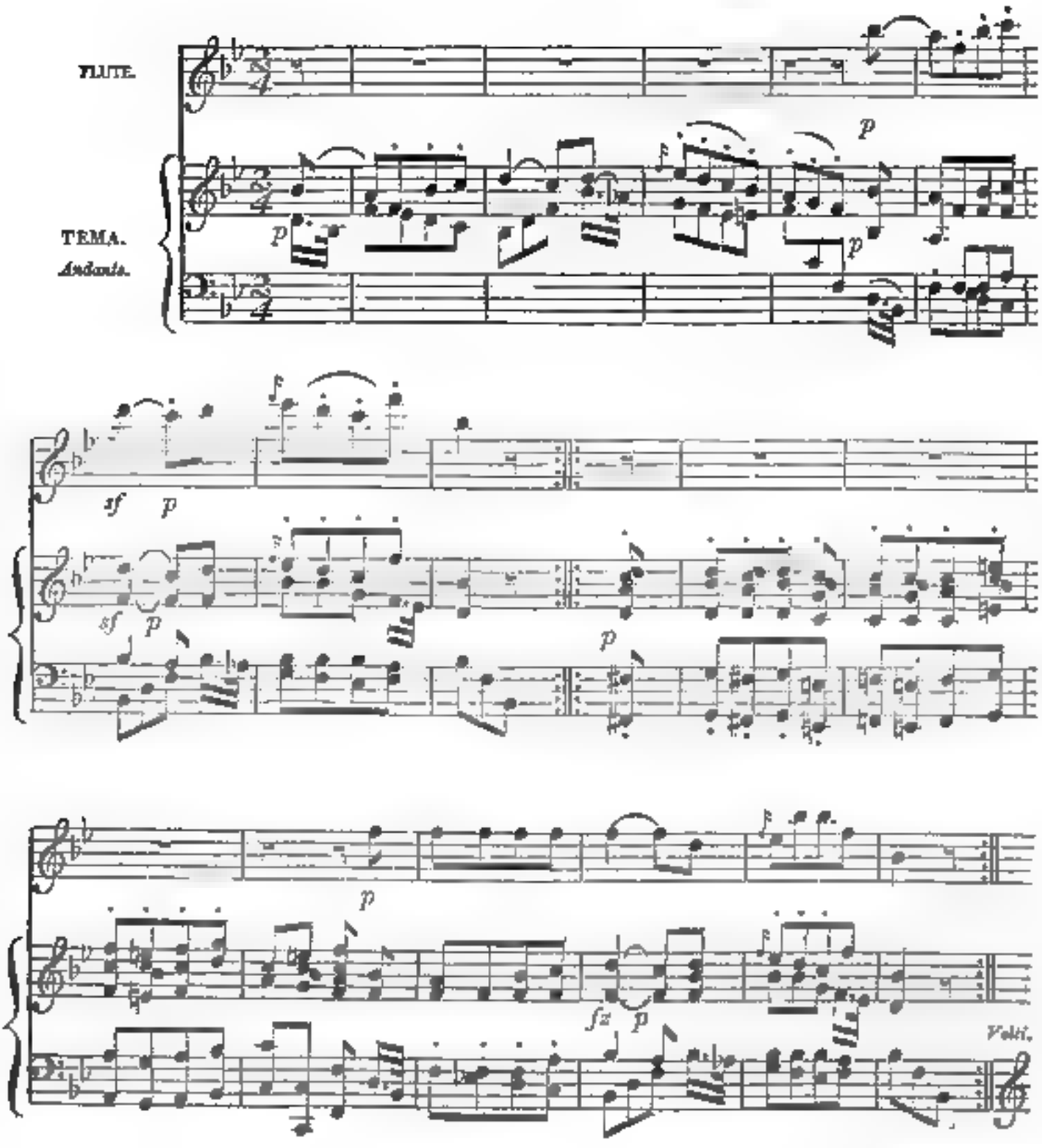

1. Love's a gen - tle gen' - rous pas sion, Source of
2. What are ti - tles, pomp, or rich - es, If com-
3. Law - less pas - sion brings ver - a - tion, But a
all - - - su - preme de light, When, with mu - tual
par'd - - - with true con - tent? That false joy, which
chaste - - - and con - stant love Is a glo - rious
u - nit - ed, Two fond hearts in one u -
now be with - ers, When ob tain'd, you may re -
e - nu - ta - tion Of the bliss - ful state a -
nite. Two - fond hearts - in one u - nite.
pent When - ob tain'd, - you may re - pent.
bout. Of - - the bliss - - ful state a - bout.

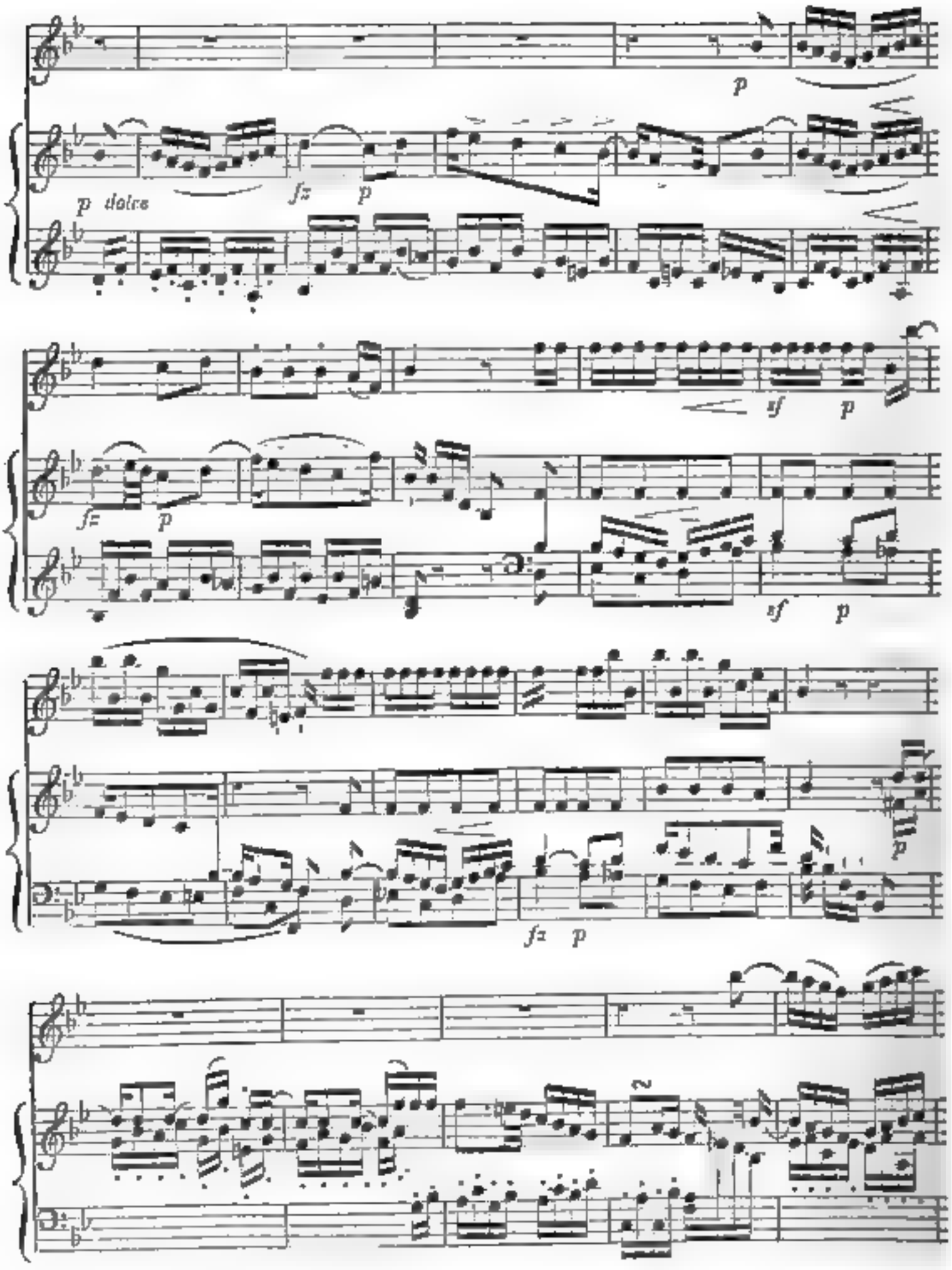
Tema and Variations,

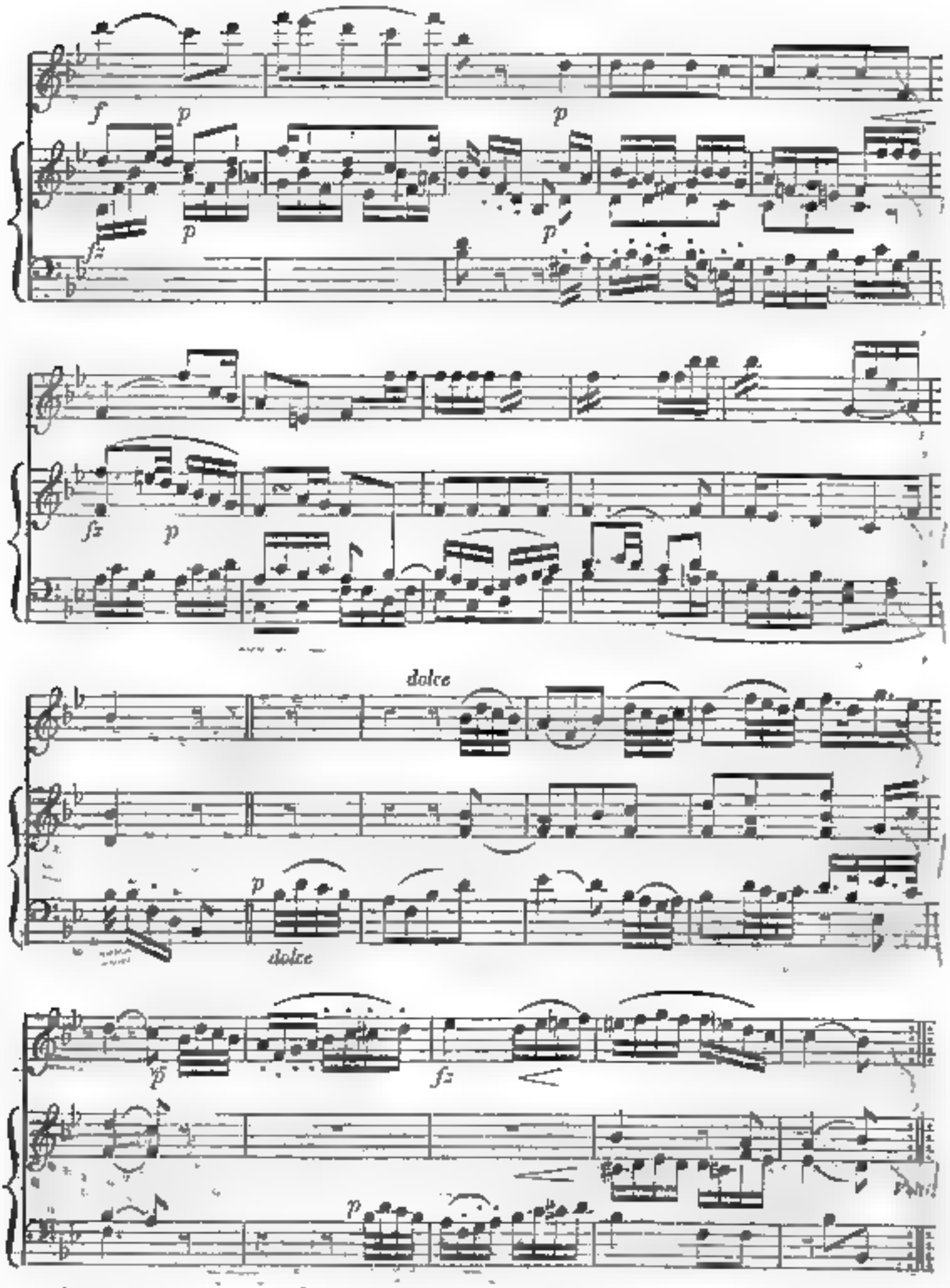
FROM BEETHOVEN'S GRAND SEPTET;

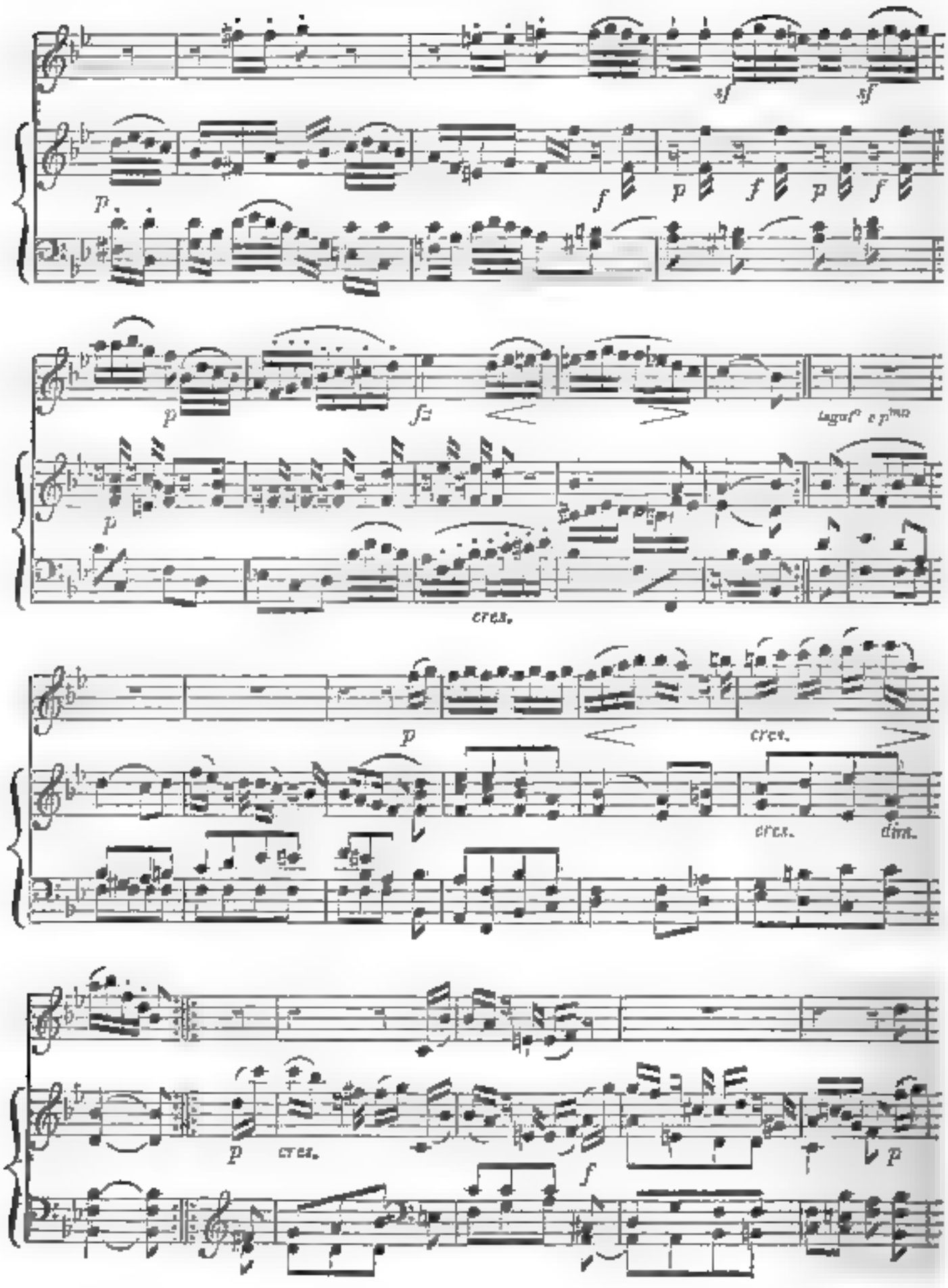
ARRANGED

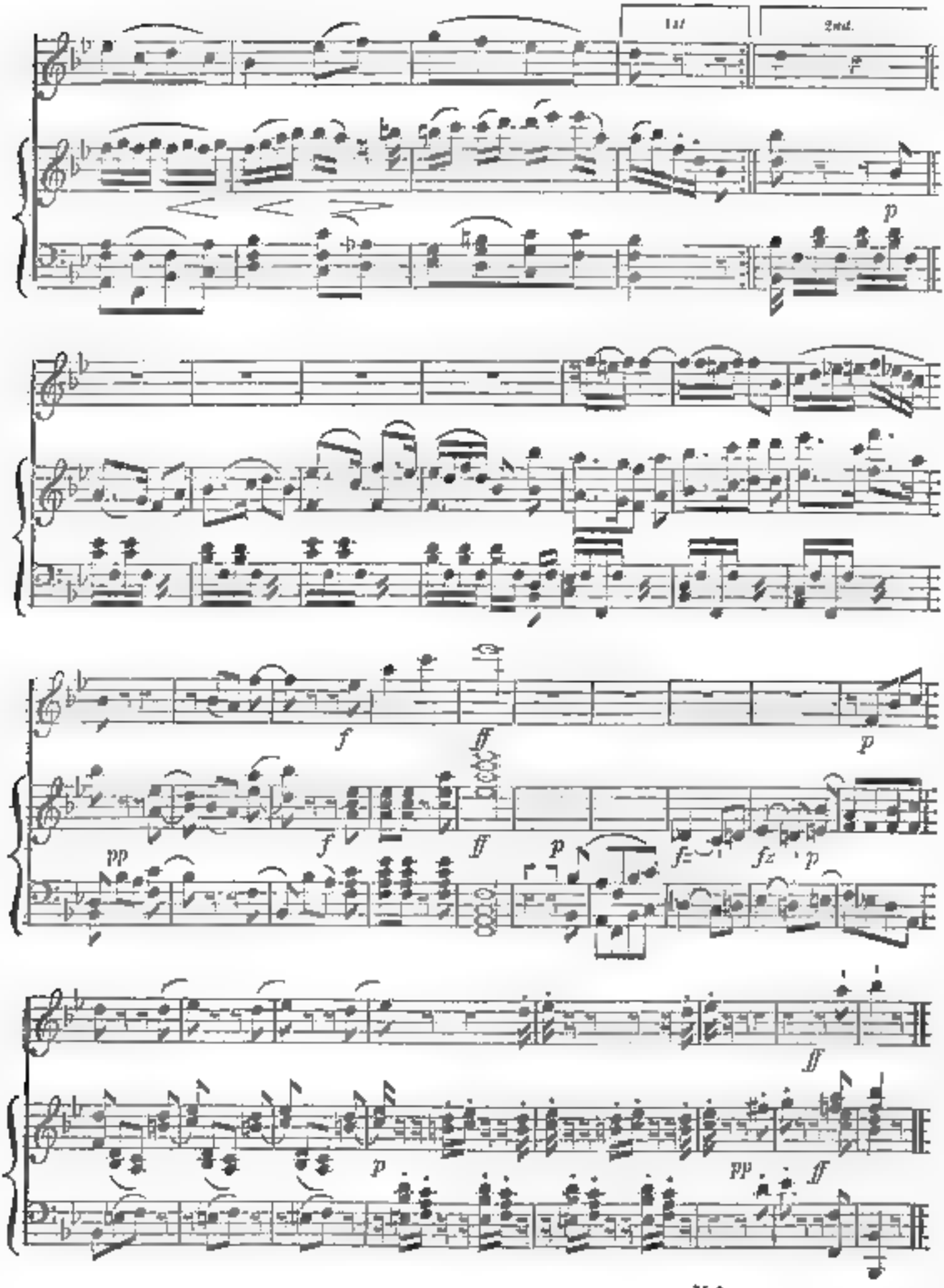
FOR THE PIANO-FORTE AND FLUTE.



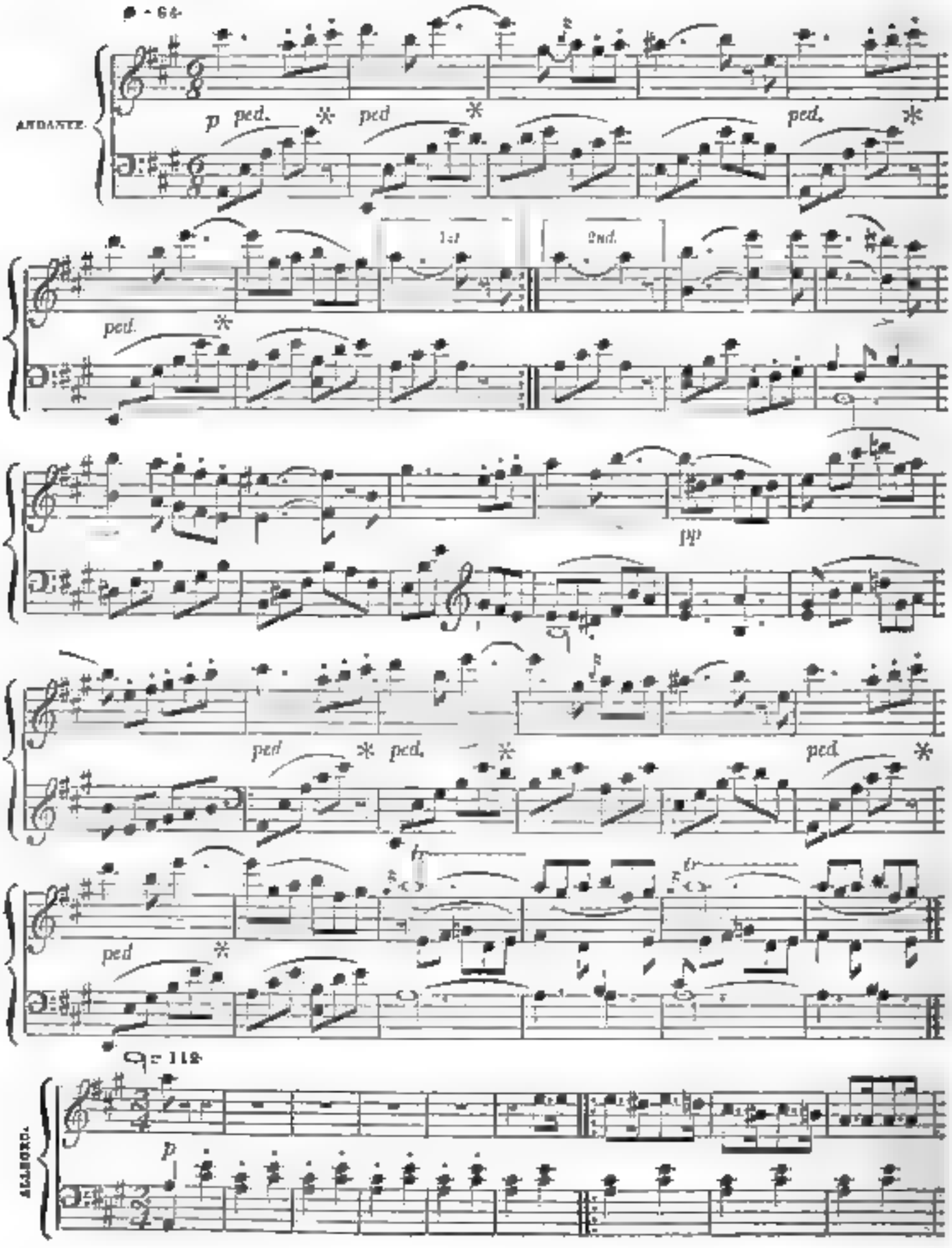

p
p dolce
fz
p
sf
p
fz
p
sf
p
p
fz
p
2

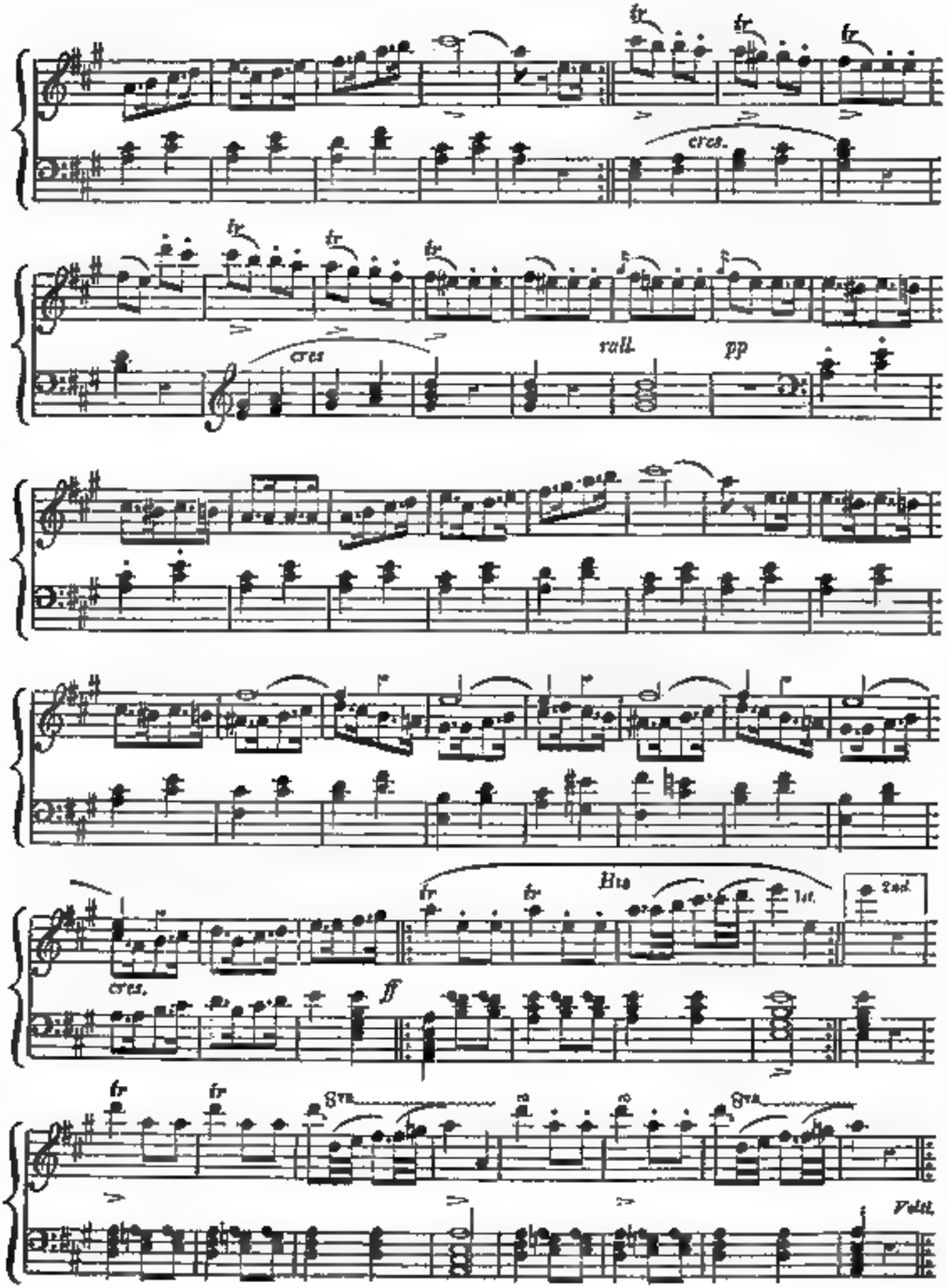

f
p
p
p
p
fz
fz
p
dolce
p
dolce
fz
p
fz
p

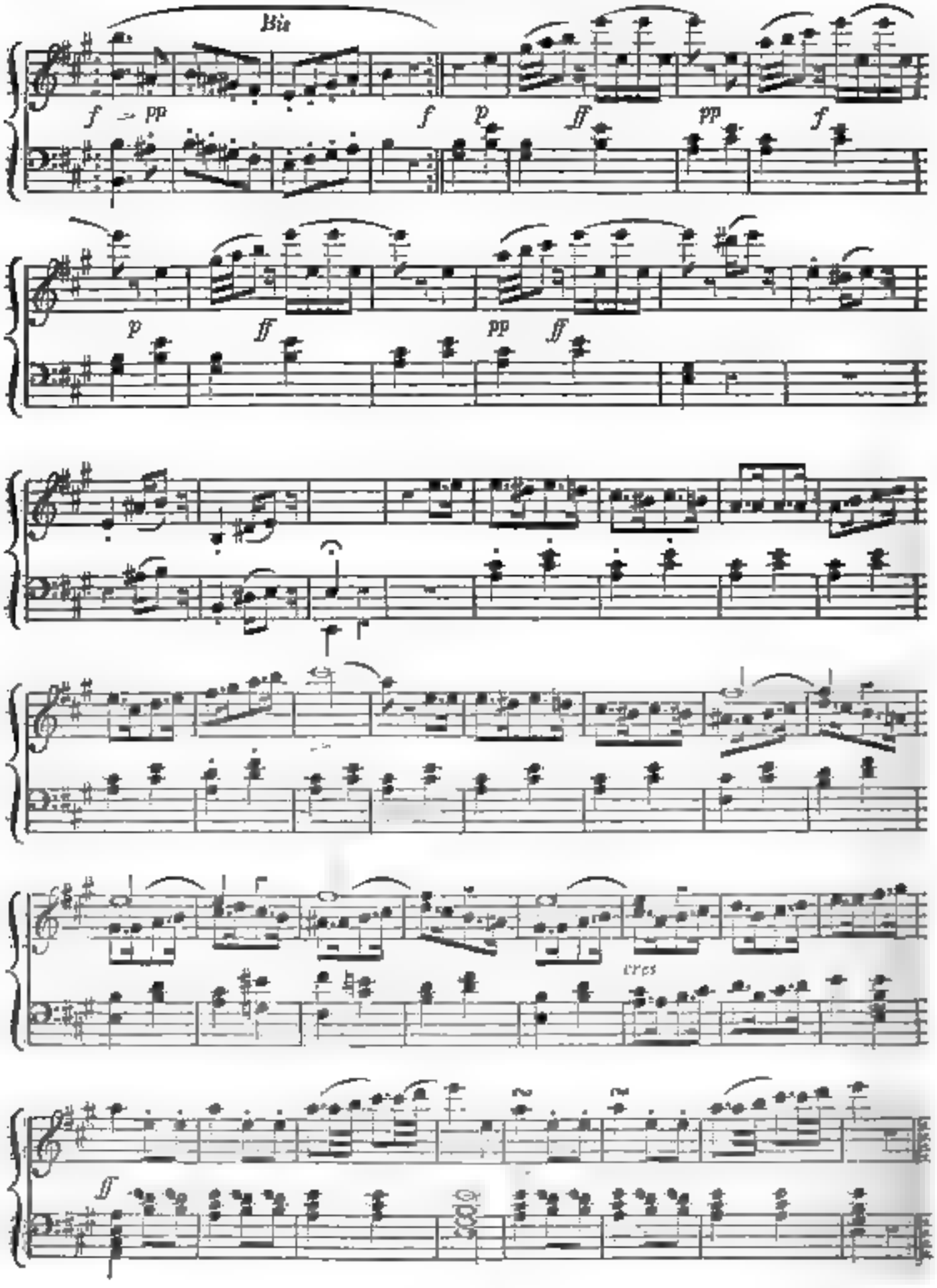

sf
sf
p
f
p
f
p
f
p
fz
tagat° e p^mo
p
cres.
p
cres.
cres.
dim.
p
cres.
f
p

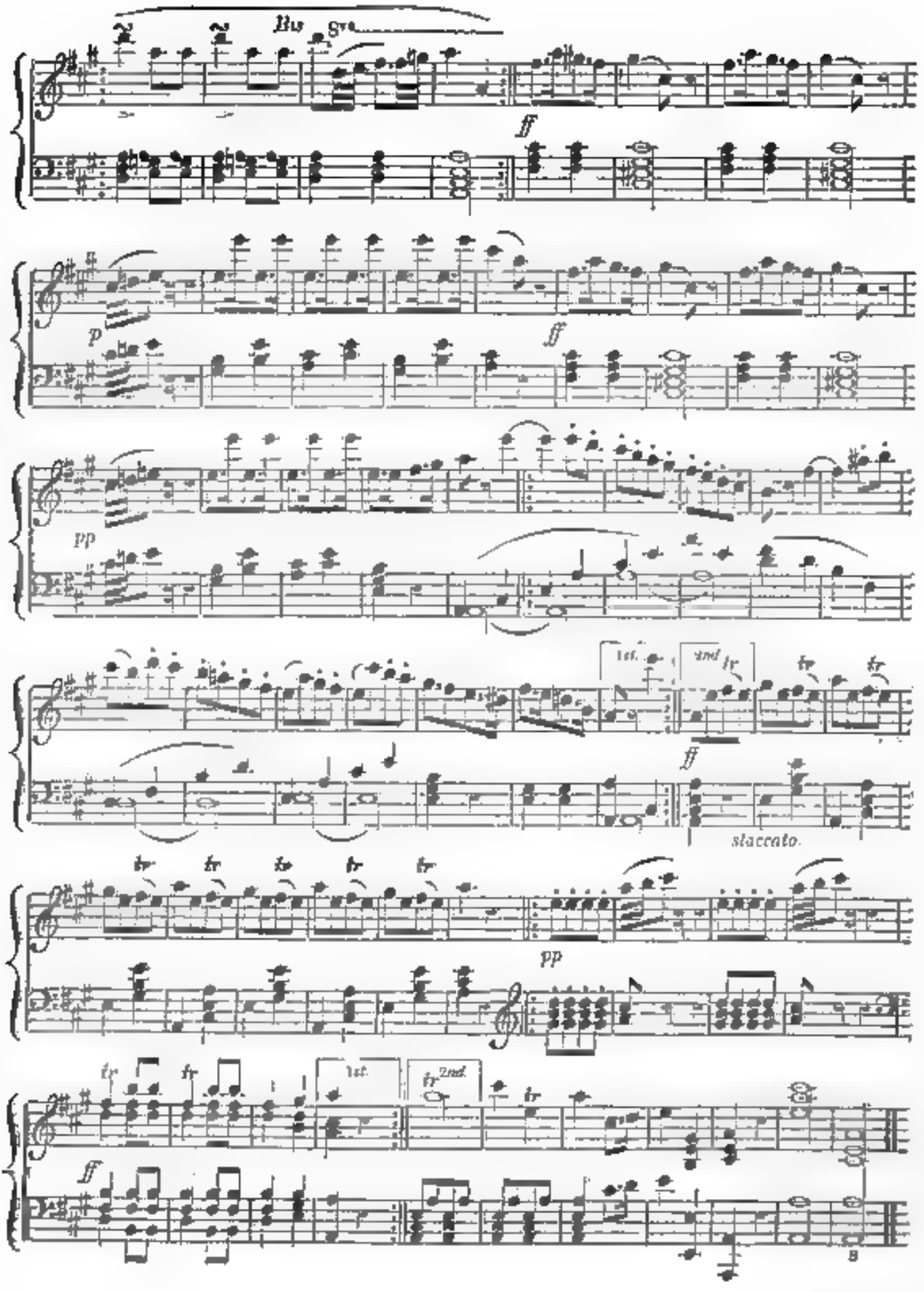

1st.
2nd.
p
f
ff
pp
fz

Andante and Rondo. Composed by F. HEROLD.




tr
cres.
rall.
pp
Ha
1st.
2nd.
ff
8va
Vclc.

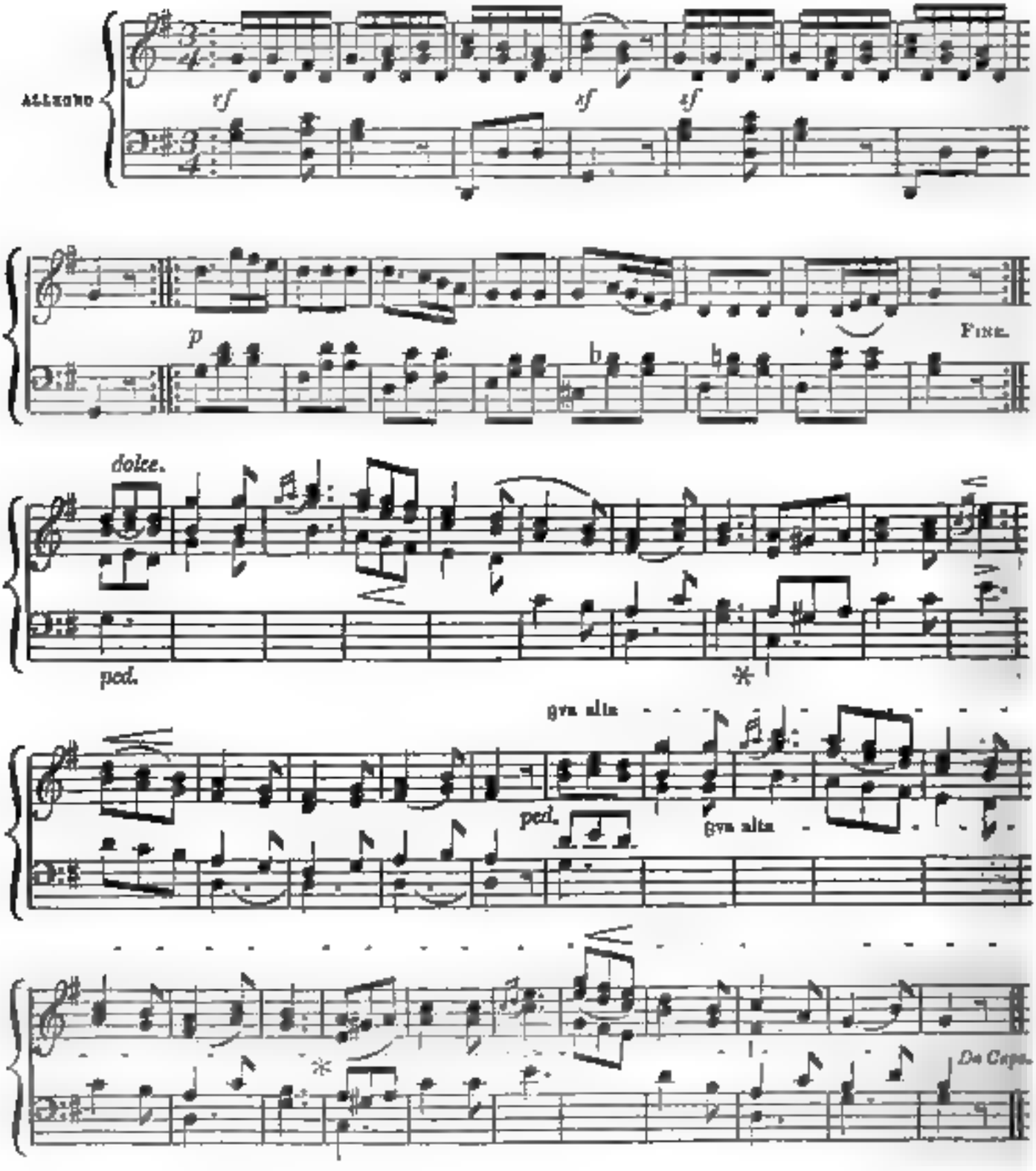

Bis
f
pp
f
p
ff
pp
f
p
ff
pp
ff
cres
ff


Ped. Ped.
ff
p
ff
pp
1st.
2nd
tr
ff
staccato.
pp
1st.
2nd.
ff

Cosake,

COMPOSED FOR THE PIANO-FORTE,

By D. STEIBELT.

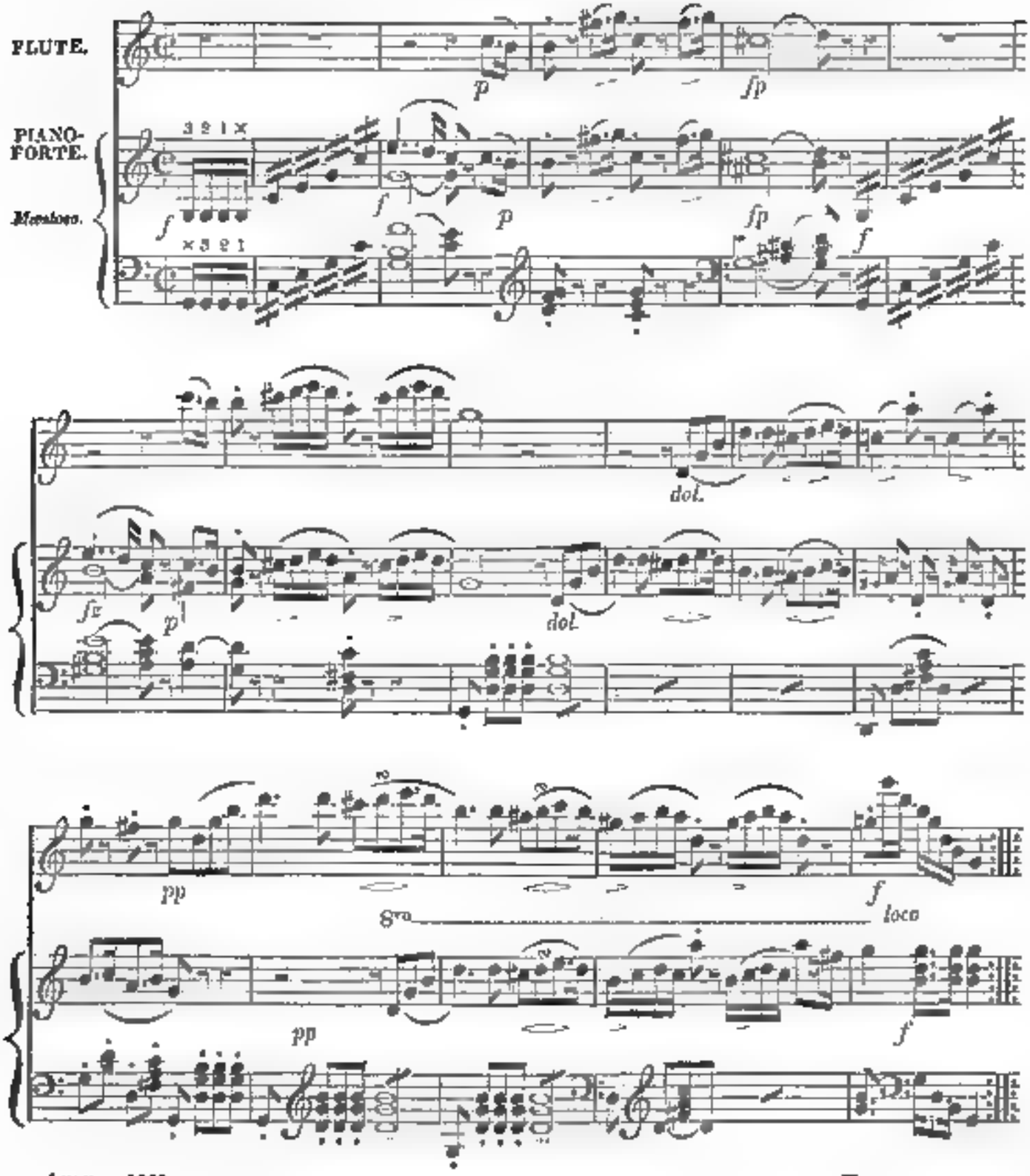


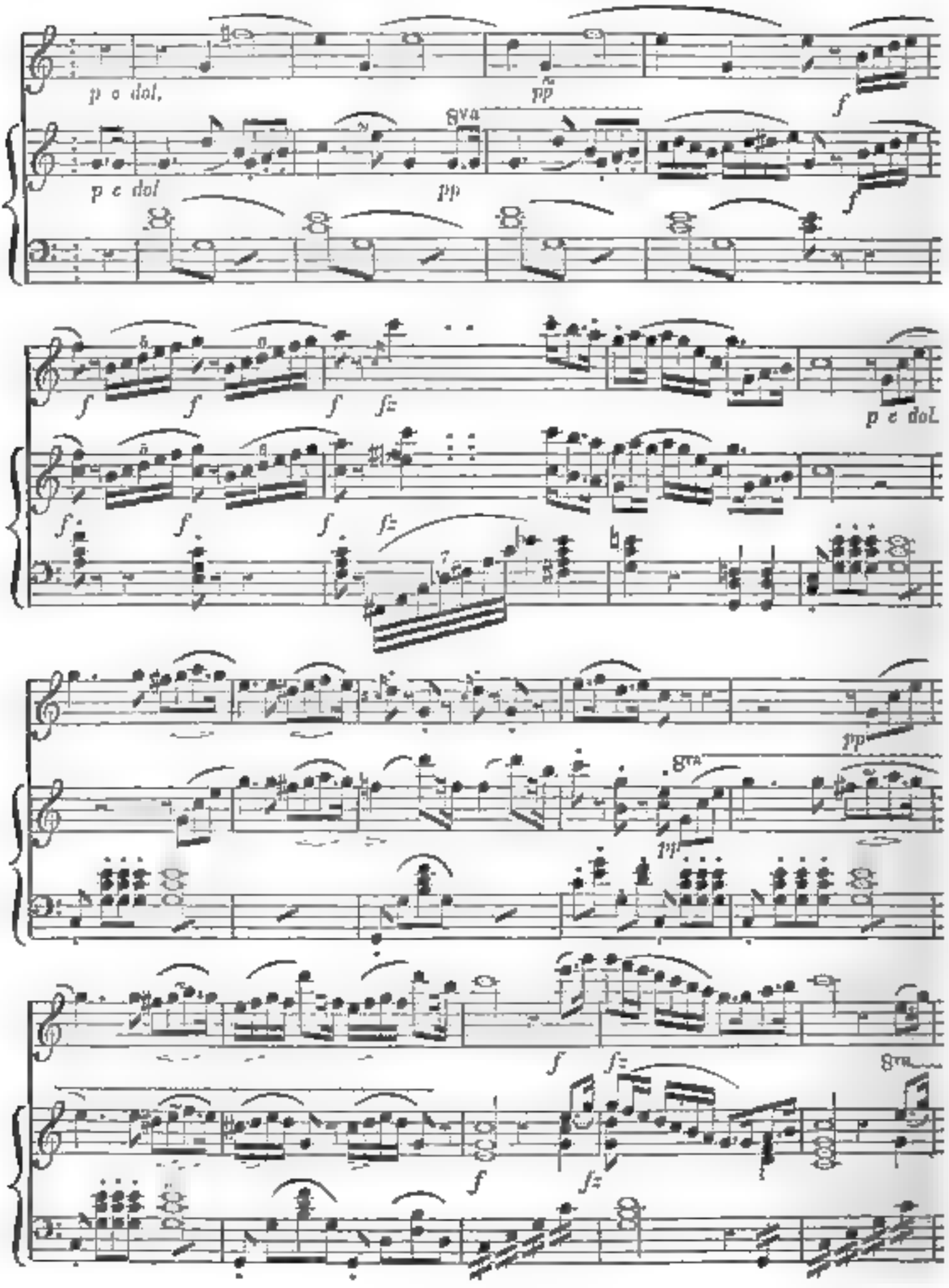
March.

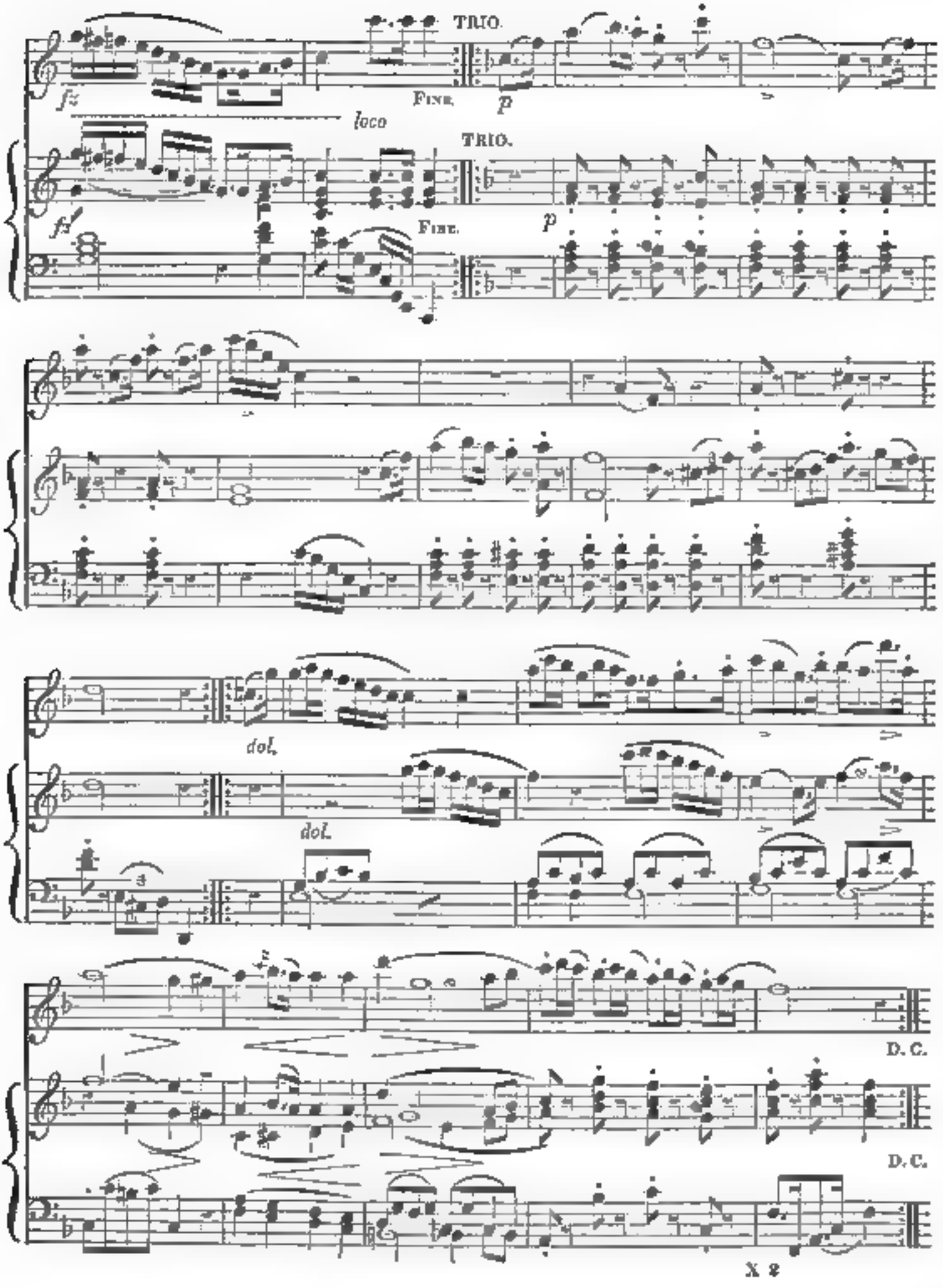
FOR PIANO-FORTE AND FLUTE,

COMPOSED AND PRESENTED TO THE HARMONICON,

By RAPHAEL DRESSLER.




p e dol.
pp
8va
f
p e dol
pp
f
f
f
f
f
p e dol
f
f
f
f
pp
8va
pp
pp
f
f
8va
f
f

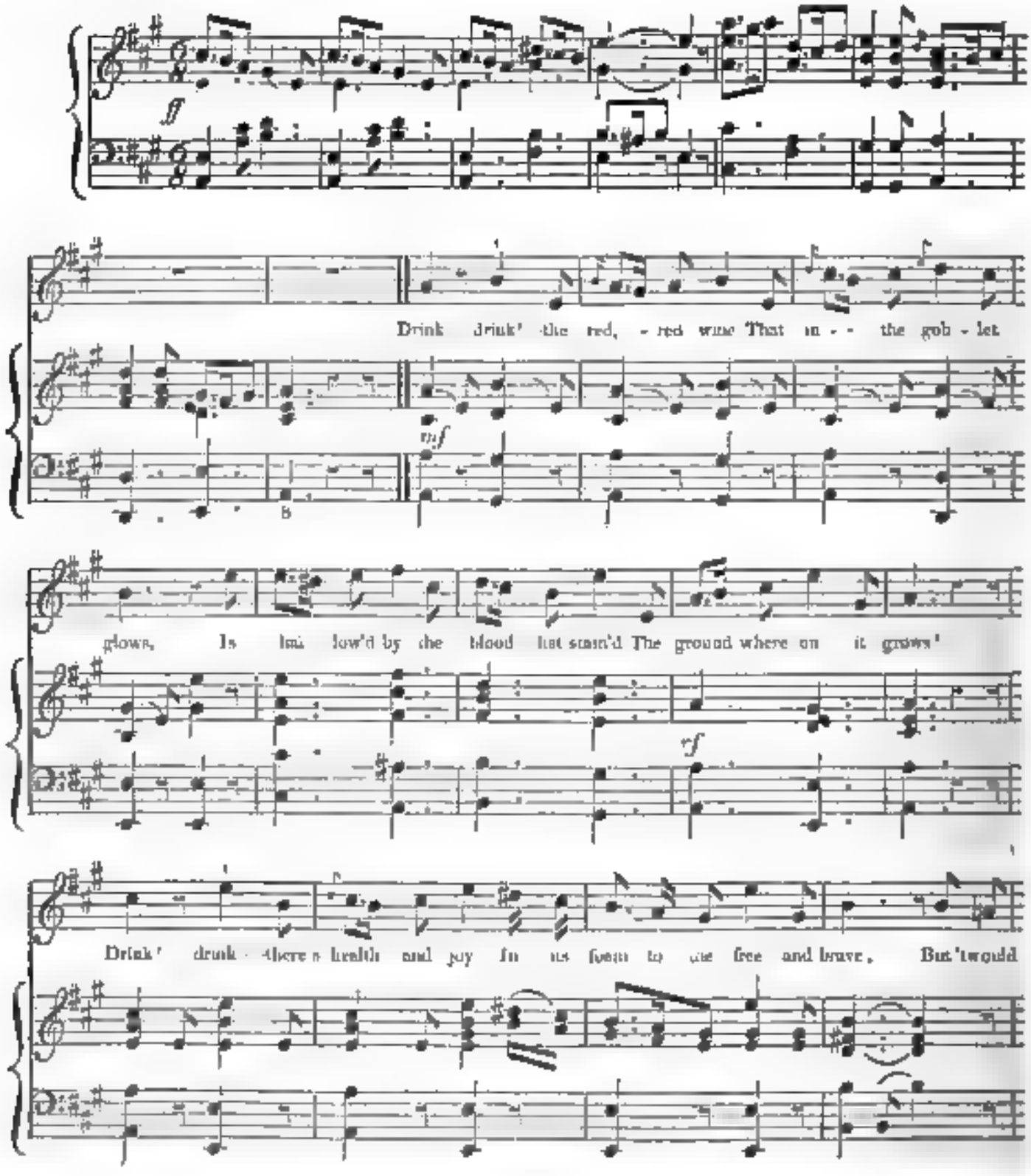

TRIO.
Fine.
loco
TRIO.
Fine.
dol.
dol.
D. C.
D. C.

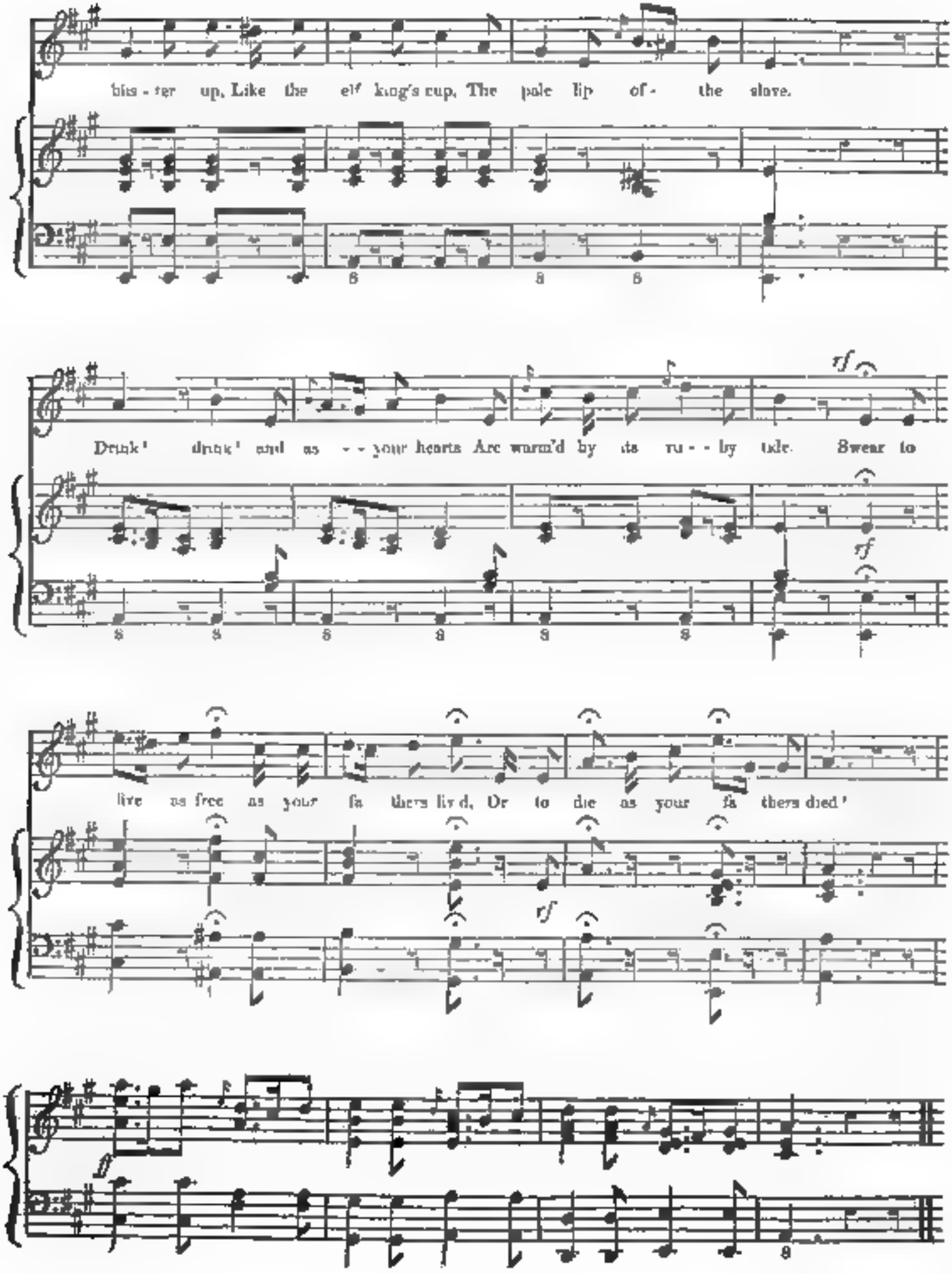
DRINKING SONG OF THE MEN OF BASLE,

From the Third Volume of the "Lays and Legends of the Rhine,"

The Poetry by J. R. PLANCHÉ; the Music by H. R. BISHOP.

(*See* Review *for the present Month.*)


ff
Drink drink! the red, red wine That in - - the gob - let
mf
glows, Is hal low'd by the blood that stain'd The ground where on it grows!
rf
Drink! drink! there's health and joy In its foam to the free and brave, But 'twould

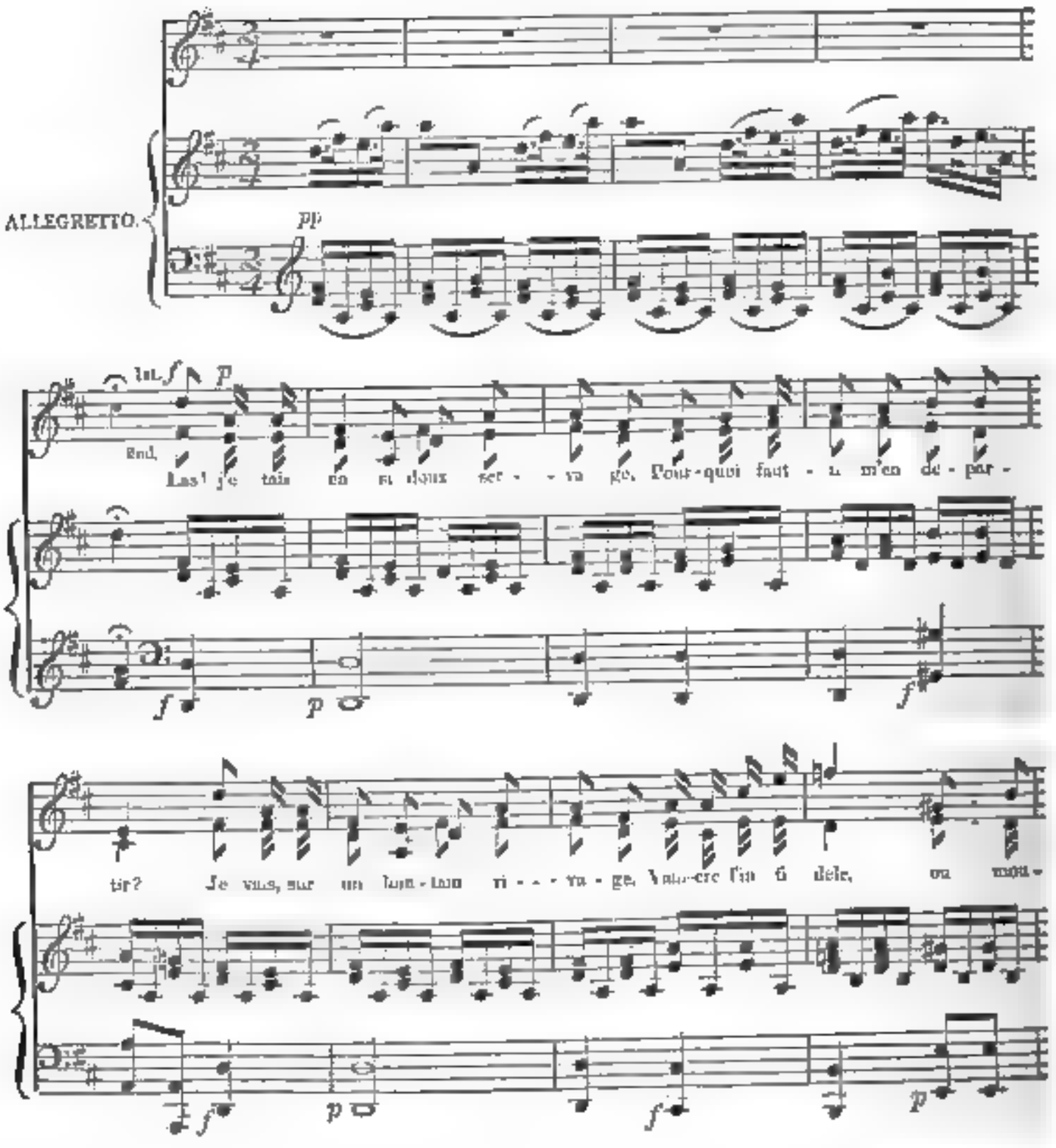

bis - ter up, Like the elf king's cup, The pale lip of - the slave.
Drink! drink! and as - - your hearts Are warm'd by its ru - - by tide. Swear to
live as free as your fa thers liv'd, Or to die as your fa thers died!

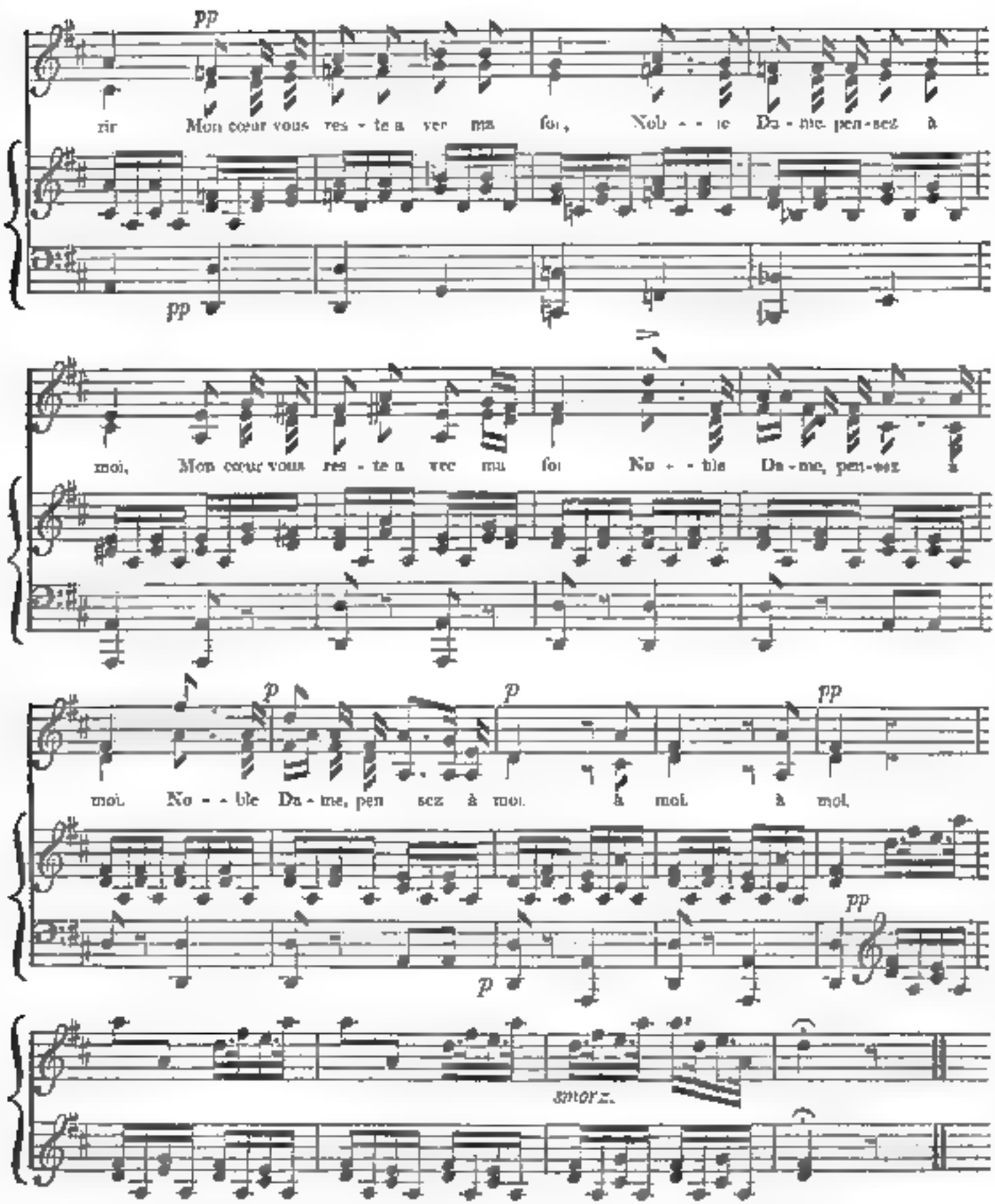
Romance,

"LAS! J'ÉTAIS EN SI DOUX SERVAGE."

FOR TWO VOICES,

COMPOSED BY F. BLANGINI.


ALLEGRETTO.
pp
1st.
Rnd.
Las! j'é tais en si doux ser - - va ge, Pour-quoi faut - il m'en de - par -
tir? Je vais, sur un lon - tain ri - - - va - ge, Vain-cre l'in fi dèle, ou mou -


pp
rir Mon cœur vous res - te a vec ma foi, Nob - - le Da - me pen - sez à
pp
moi, Mon cœur vous res - te a vec ma foi No - - ble Da - me, pen - sez à
p p pp
moi. No - - ble Da - me, pen sez à moi. à moi. à moi.
p pp
smorz.

II.

Absent des lieux qui m'ont vu naître,
De vous, de tout ce que j'aimais,
Je languirai seul, et peut-être
Je ne vous reverrai jamais.
Vous avez mon cœur et ma foi ;
Noble Dame, pensez à moi. } Bis.

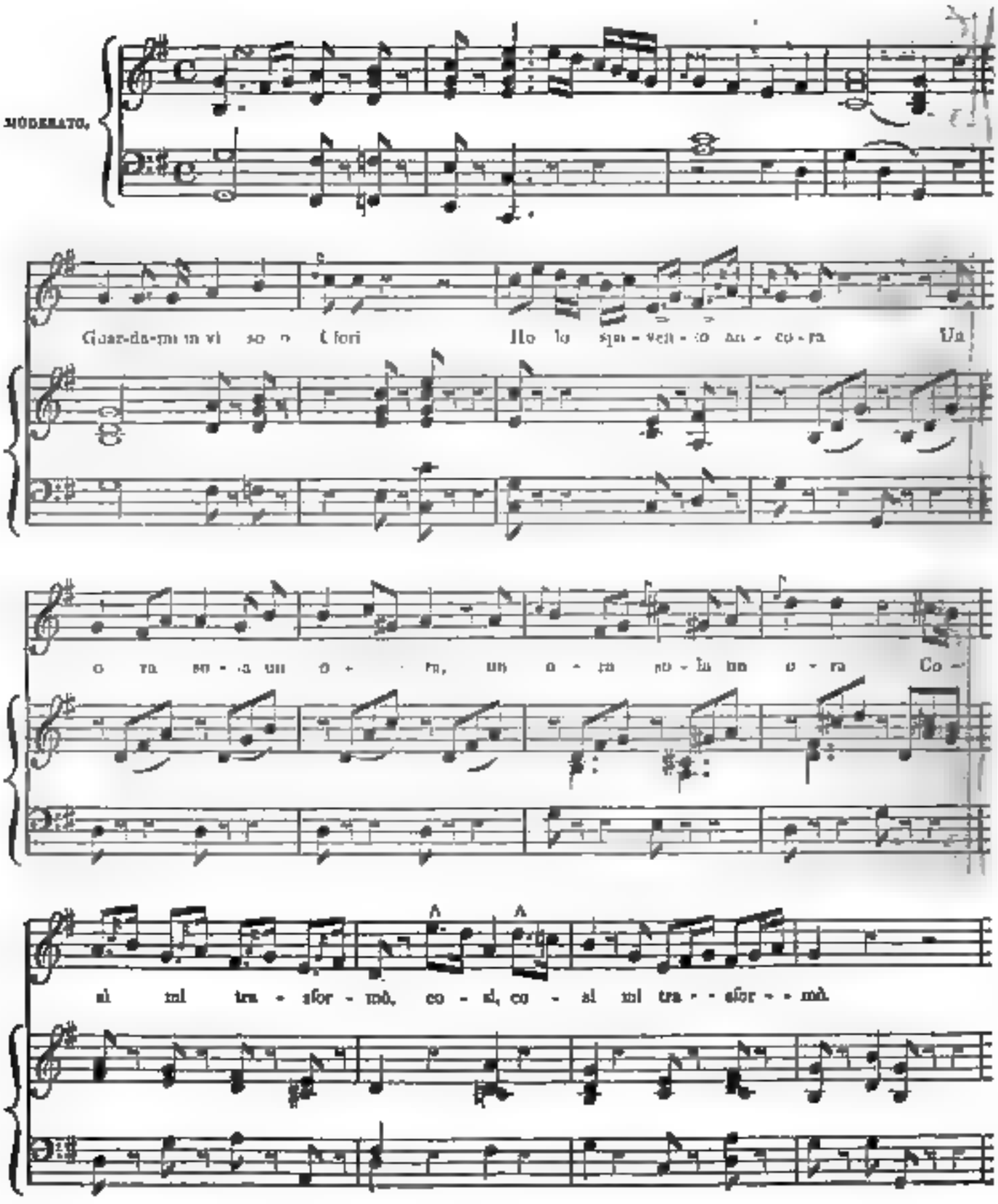
III.

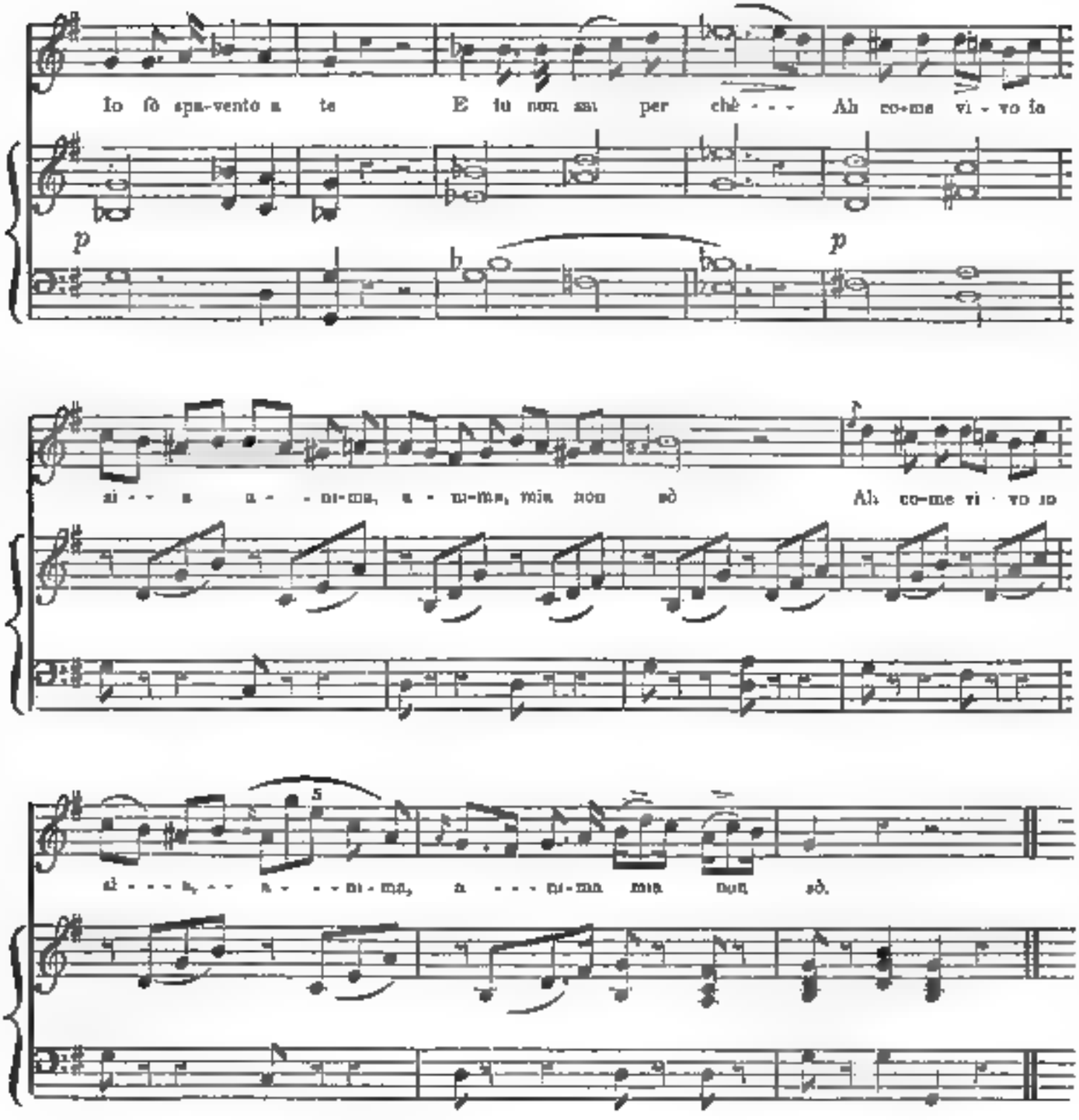
Ainsi chantait, près de sa belle,
Le beau Châtelain de Coucy,
Le cœur navré déjà loin d'elle
Et d'amour lui criant merci.
Il répétait en triste sorte, } Bis.
Noble Dame, pensez à moi. }

Canzonetta,

"GUARDAMI IN VISO,"

COMPOSED BY SIG. MAESTRO VACCAJ.


MODERATO.
Guar-da-mi in vi so o Cfori Ho lo spa-ven-to an-co-ra Un
o ra so-a un o ra, un o ra no-la un o ra Co-
al mi tra-sfor-mò, co-sì, co-sì mi tra-sfor-mò.



II.

Sogno! che la mia Clori
Con un ingrato addio
Rendevami il cor mio....
Che sogno! oh Dio! che orror!
Jo mi sentia la morte
Quando il furor mi prese
L'inferno in me si accese
Che il cor mi divorò.

III.

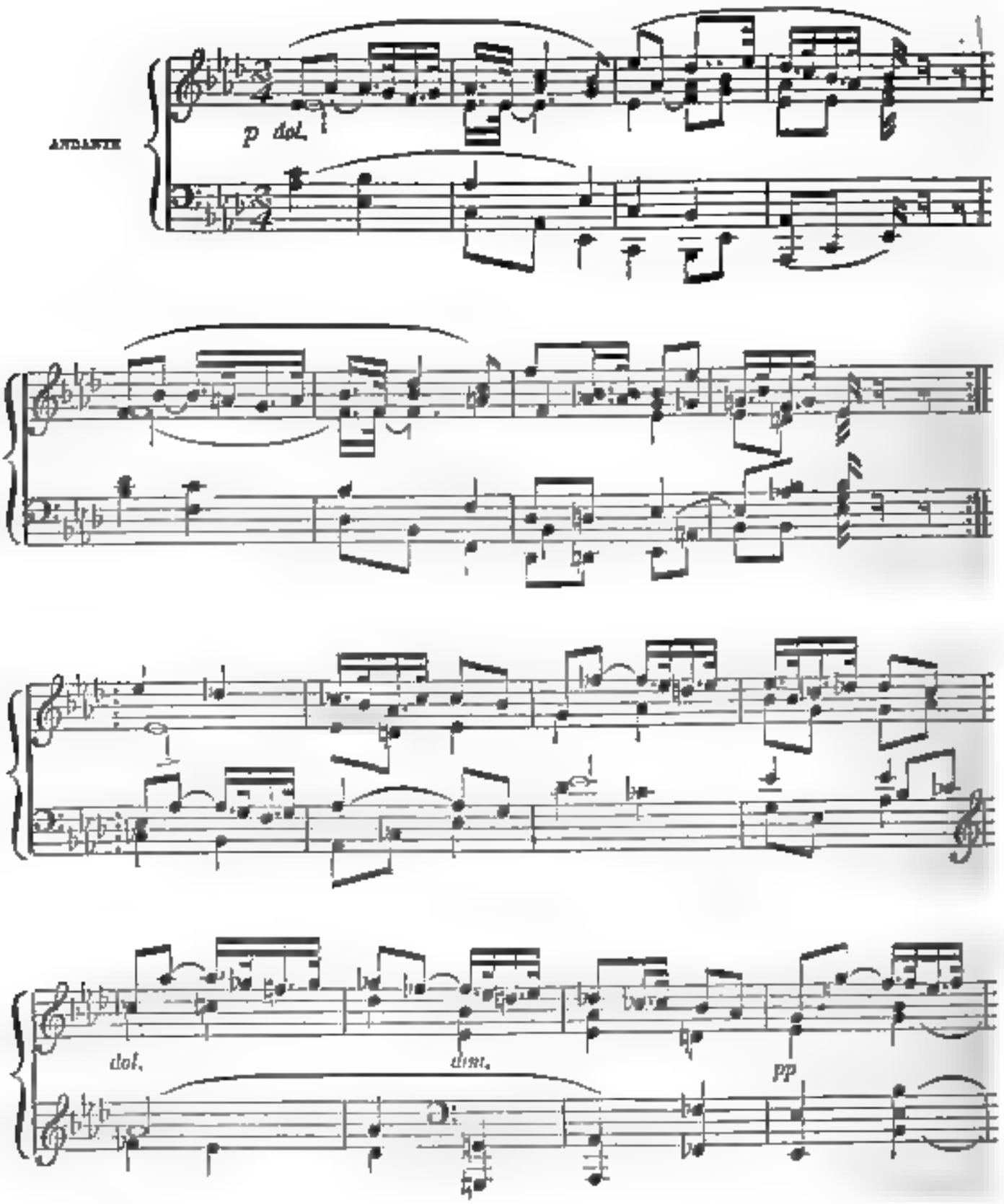
Non avea sangue in me;
Jo ti spirava al piè
Ne stilla avevi intanto
Di pianto al mio dolor.
Lieto del mio dolor
Rideva un traditor. ..
Ah come vivo io sia,
Anima, mia non sò.

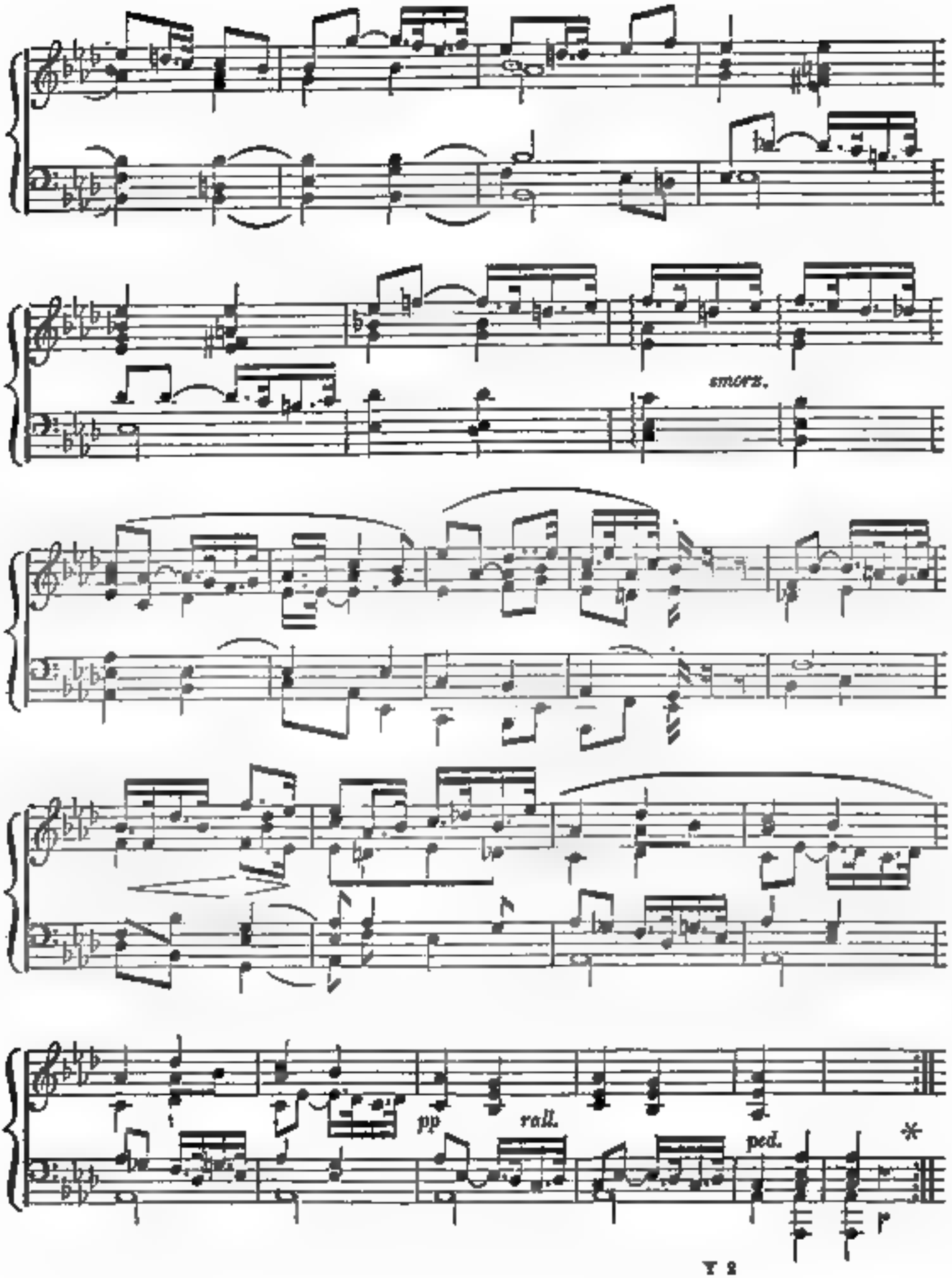
Andante,

COMPOSED

By CHARLES CZERNY.

Op. 110.

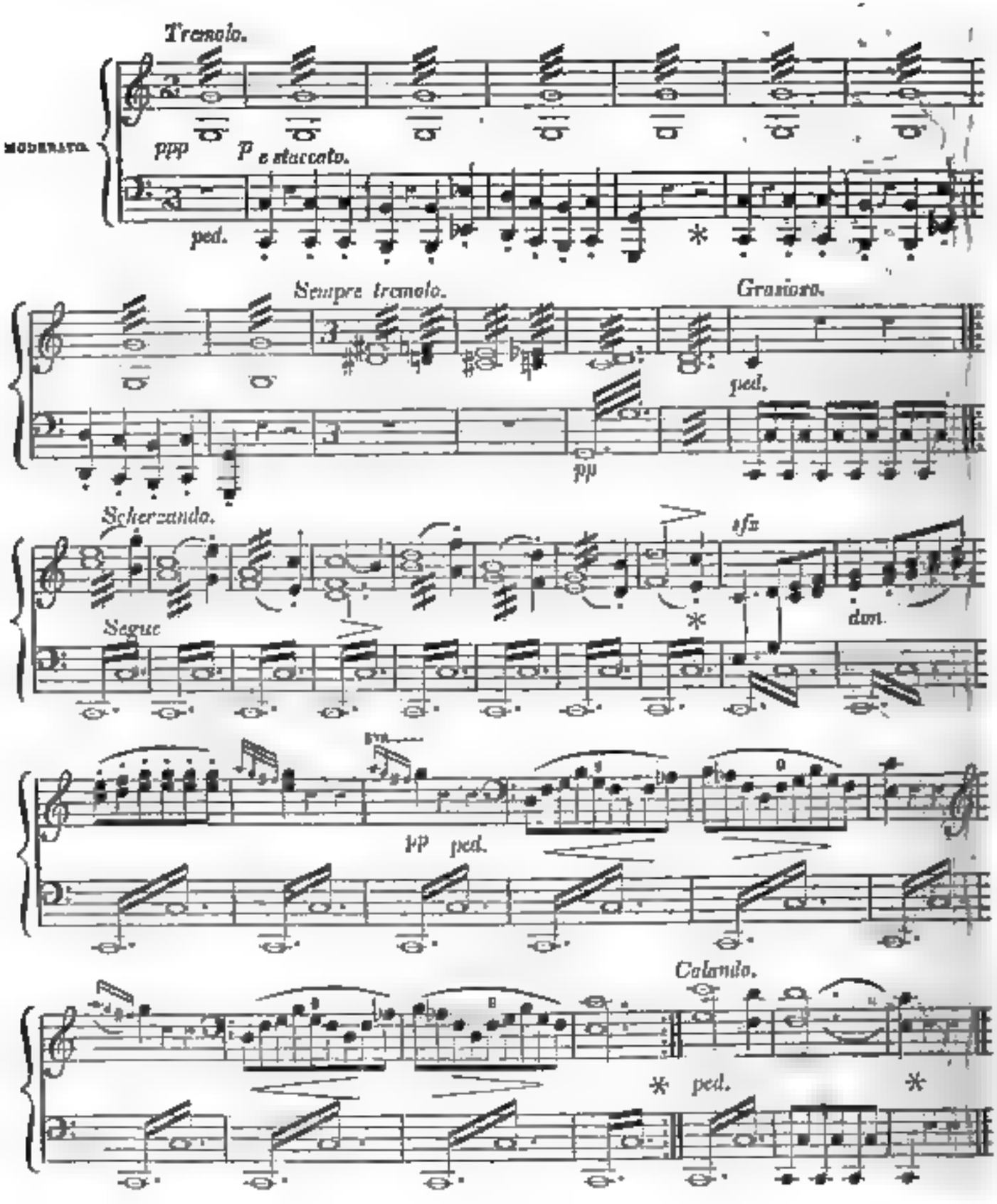


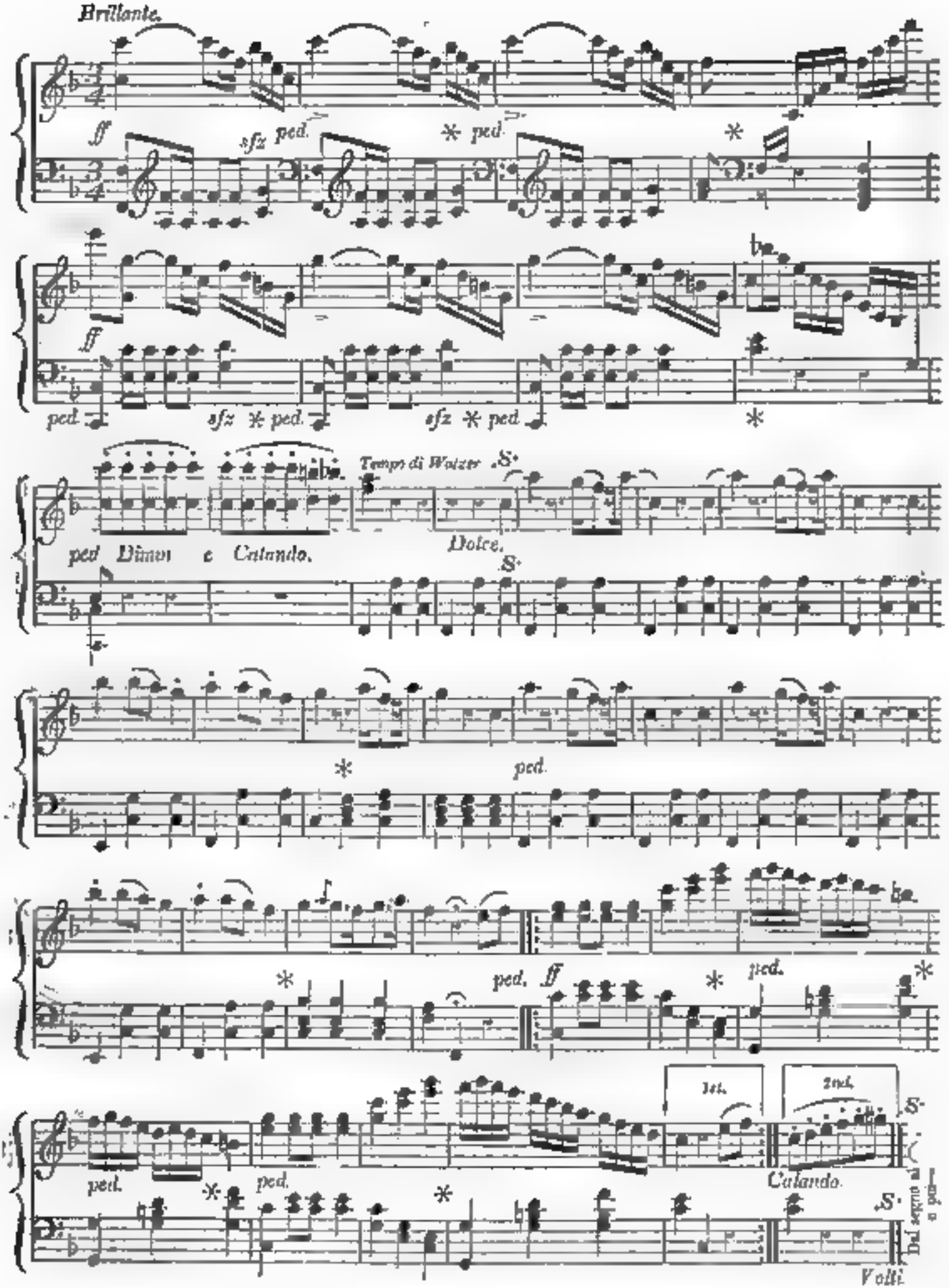

smorz.
pp
rall.
ped.
*

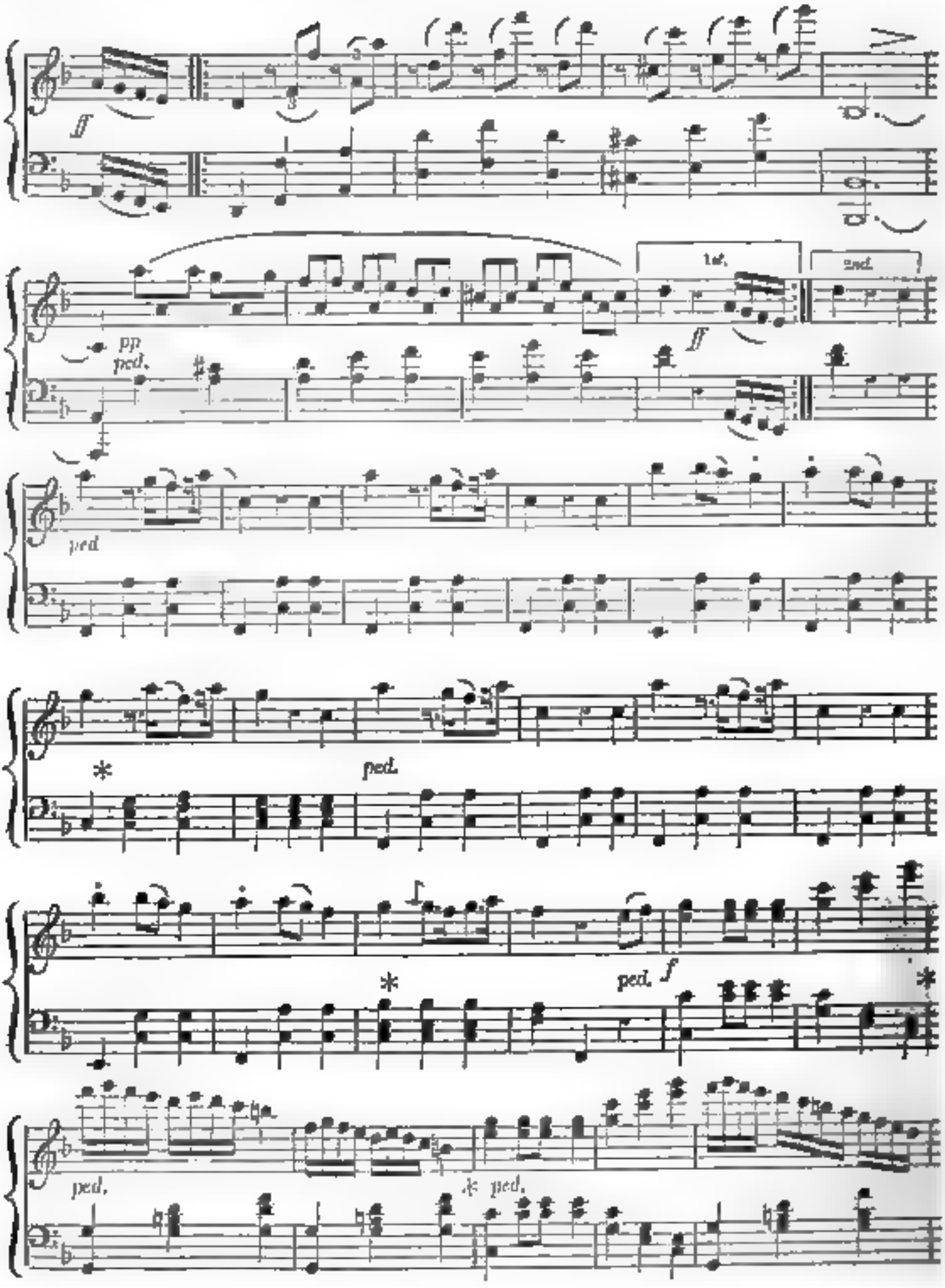
Le Songe,

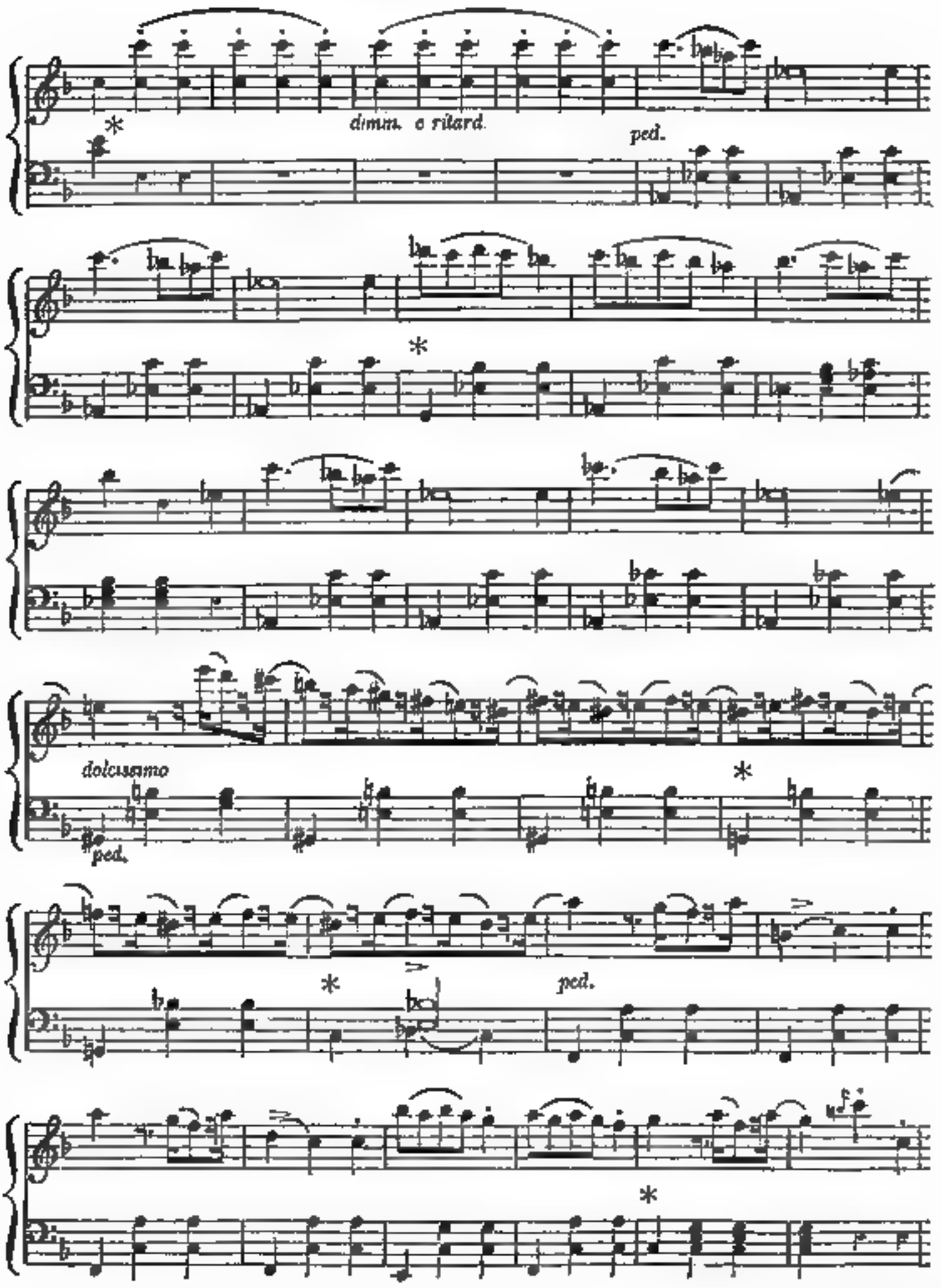
AN IMPROMPTU,

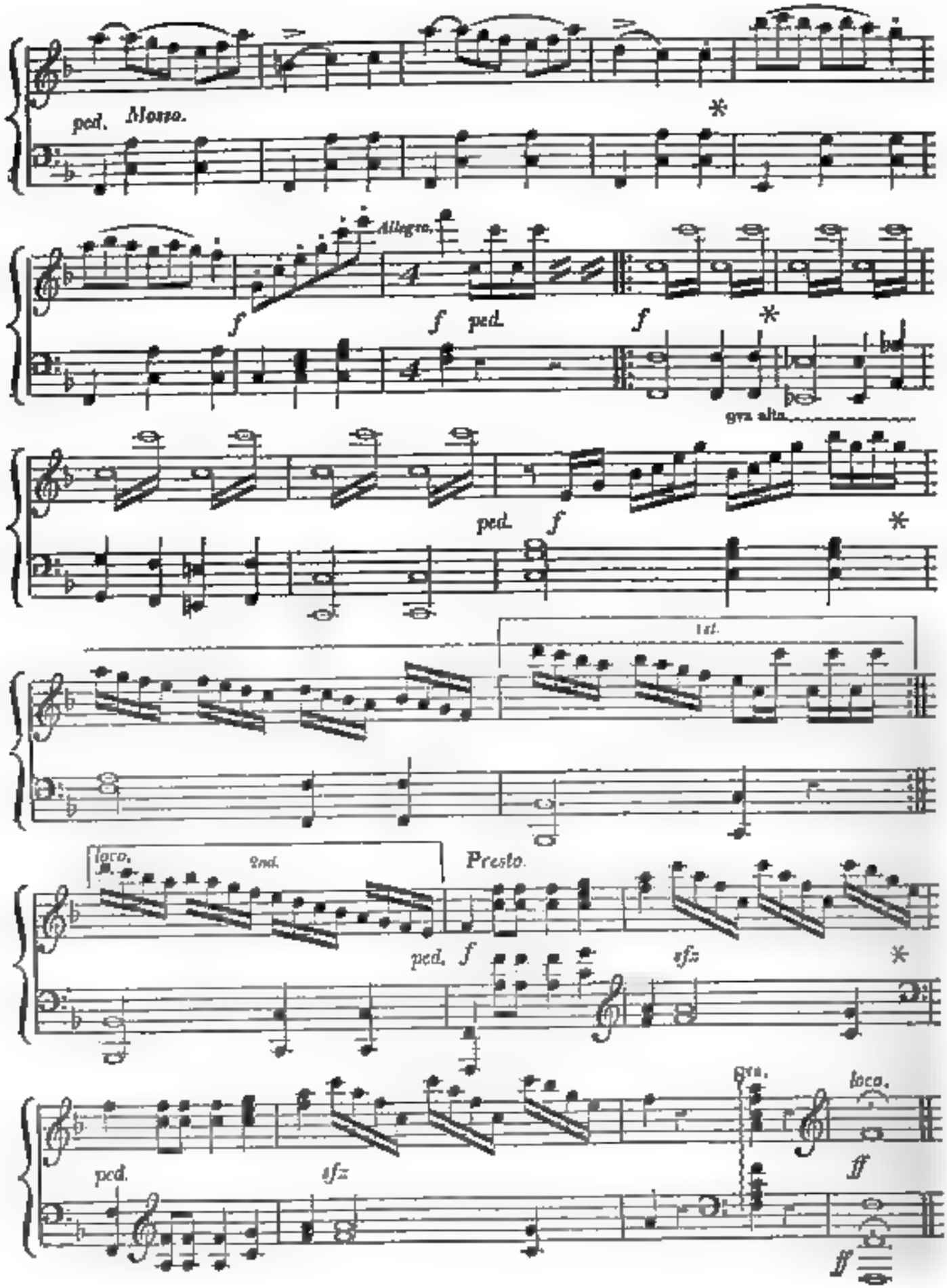
COMPOSED BY CHARLES CHAULIEU.




Brillante.
ff
sfz ped.
* ped.
*
ff
ped.
sfz * ped.
sfz * ped.
*
Tempi di Wolzer
S.
ped Dimin e Calando.
Dolce.
S.
*
ped.
*
ped. ff
*
ped.
*
1st.
2nd.
S.
ped.
*
ped.
*
Calando.
S.
Dal segno al
Volti


ff
pp
ped.
1st.
2nd.
ff
ped
*
ped.
*
ped. f
*
ped.
* ped.


dimm. e ritard.
ped.
dolcissimo
ped.
ped.


ped. Mono.
Allegro.
f
f ped.
f
gva alta.
ped. f
1st.
loco.
2nd.
Presto.
ped. f
sfz
gva.
loco.
ff
ped.
sfz
ff

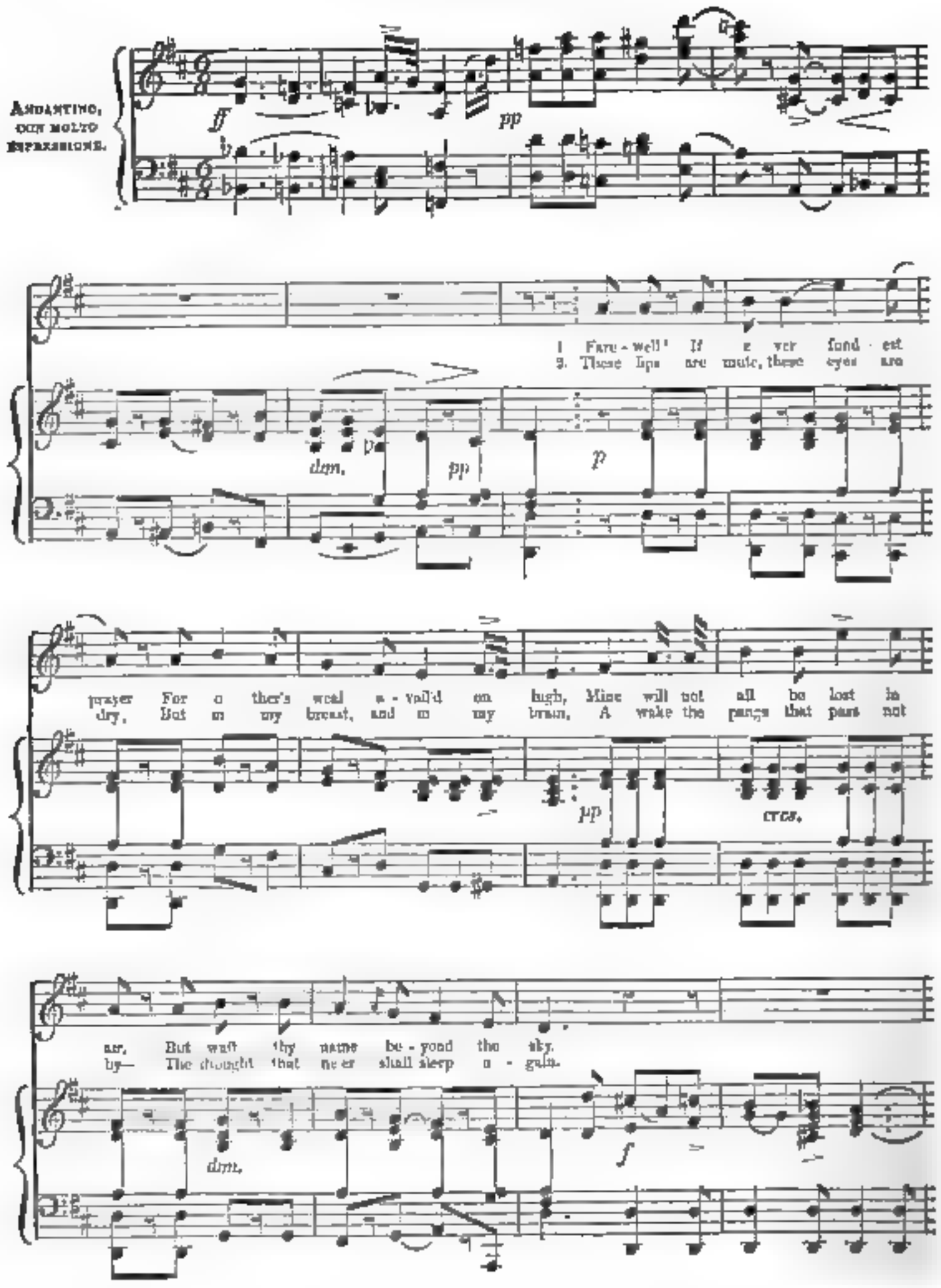
Song.

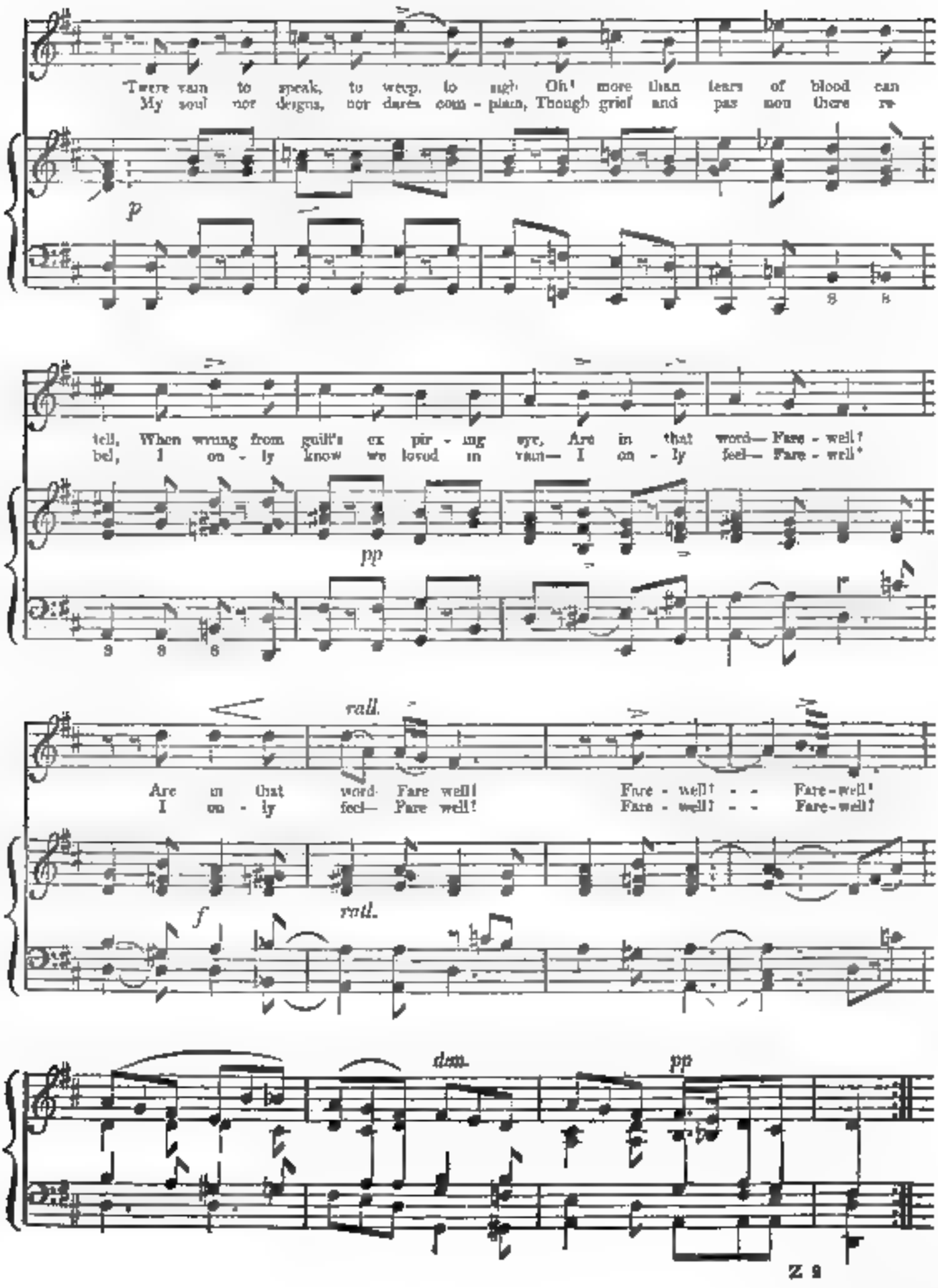
"*FAREWELL!*"

COMPOSED FOR THE HARMONICON

By JOSEPH ALFRED BARNETT.

THE POETRY BY LORD BYRON


ANDANTINO, CON MOLTO ESPRESSIONE.
ff
pp
1. Fare-well! If ever fond-est
3. These lips are mute, these eyes are
dim.
pp
p
prayer For o-ther's weal a-vail'd on high, Mine will not all be lost in
dry, But in my breast, and in my brain, A wake the pangs that pass not
pp
cres.
air, But waft thy name be-yond the sky.
by— The thought that ne-er shall sleep a-gain.
dim.
f

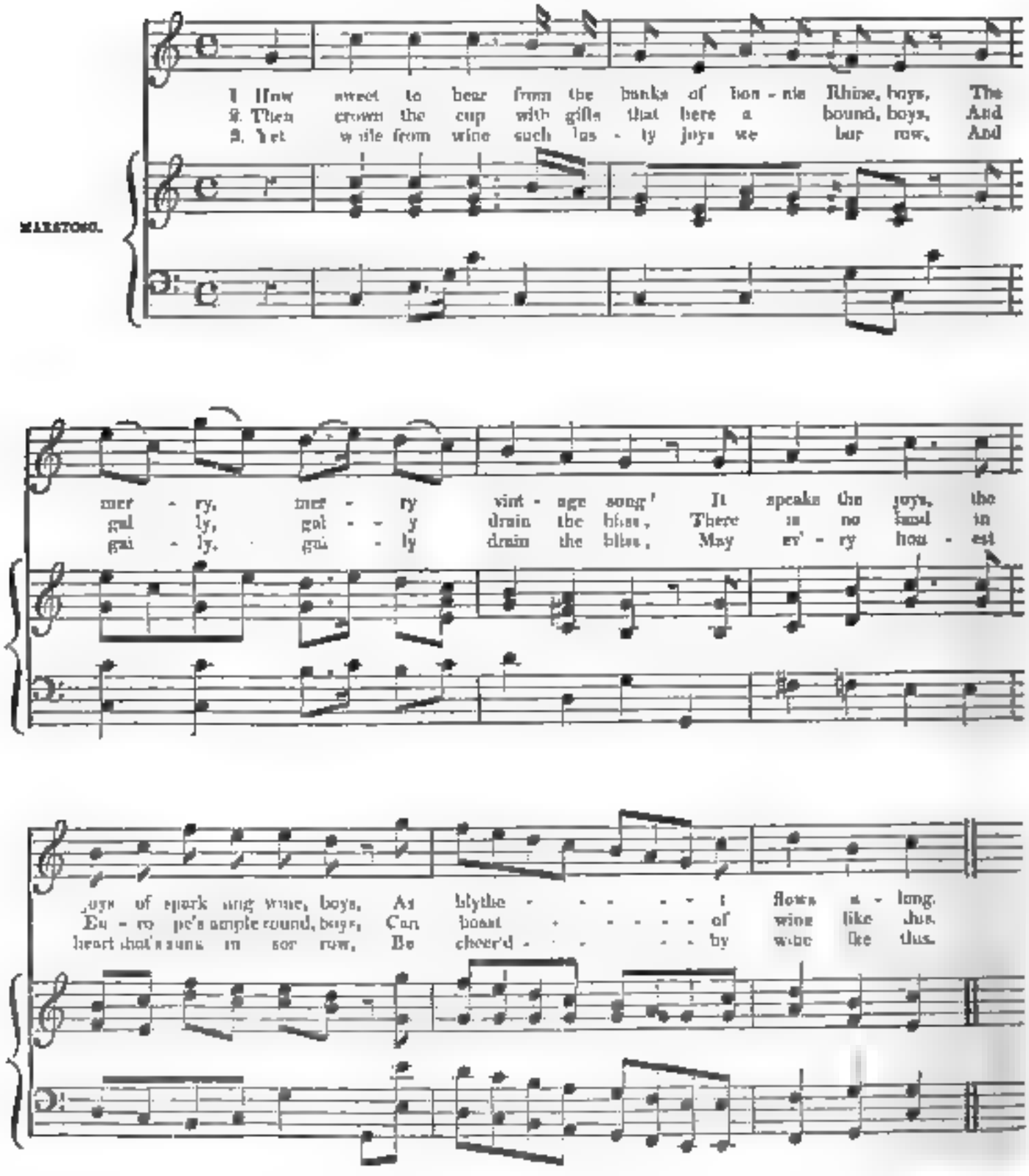

'Twere vain to speak, to weep, to sigh! Oh! more than tears of blood can
My soul nor deigns, nor dares com - plain, Though grief and pas sion there re
p
tell, When wrung from guilt's ex pir - ing eye, Are in that word— Fare - well!
bel, I on - ly know we loud in vain— I on - ly feel— Fare - well!
pp
rall.
Are in that word Fare well! Fare - well! - - Fare-well!
I on - ly feel— Fare well! Fare - well! - - Fare-well!
f
rall.
dim.
pp

The Rhenish Vintage-Song.

COMPOSED

By HIMMEL.

The words imitated and adapted for this work.

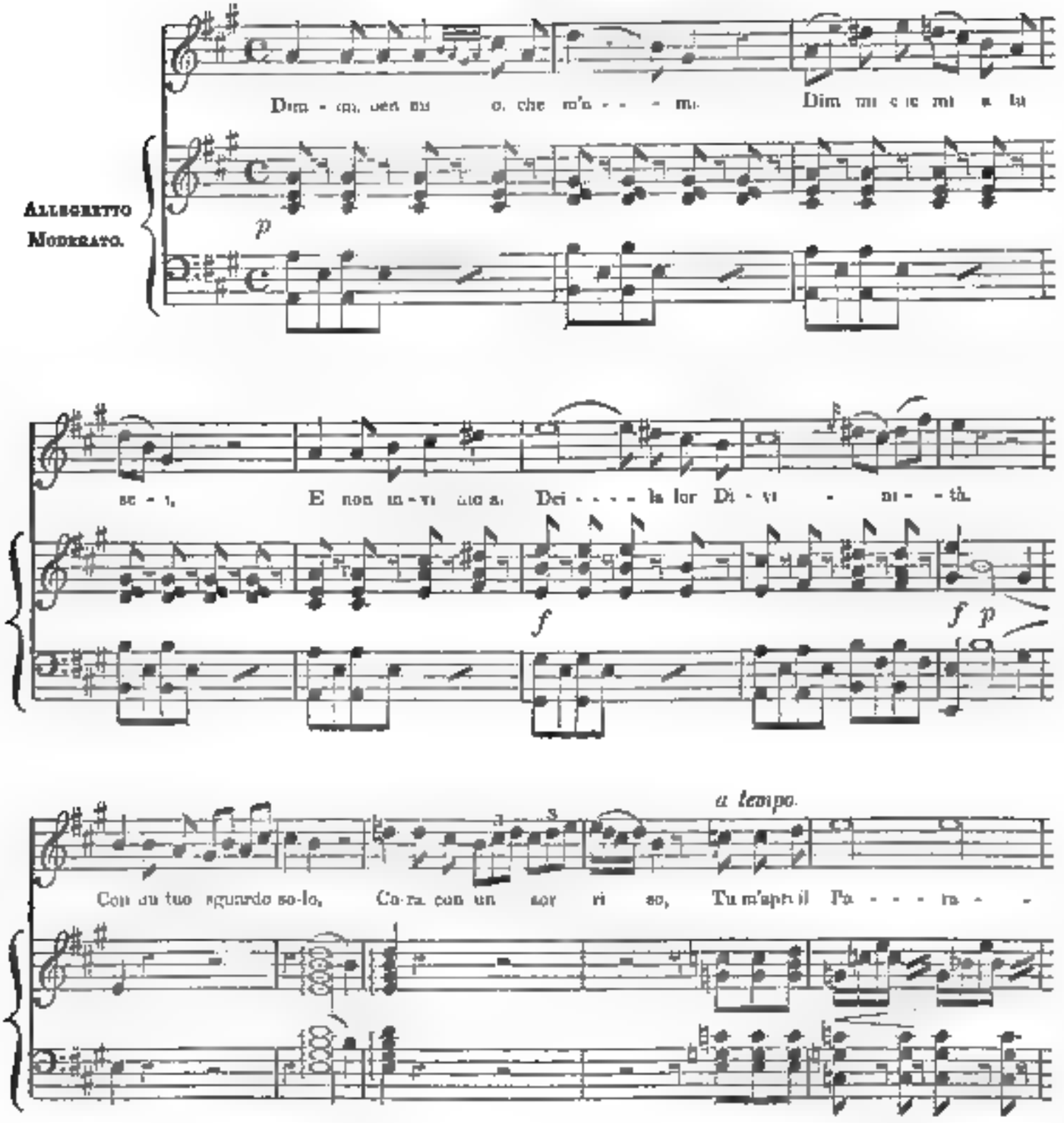

1. How sweet to hear from the banks of bon - nie Rhine, boys, The
2. Then crown the cup with gifts that here a bound, boys, And
3. Yet while from wine such las - ty joys we bar row, And
MARSTON.
mer - ry, mer - ry vint - age song! It speaks the joys, the
gal - ly, gal - - y drain the blue, There is no bond in
gai - ly, gai - ly drain the blue, May ev' - ry hon - est
joys of spark ling wine, boys, As blythe - - - - - flows a - long.
Eu - ro pe's ample round, boys, Can boast - - - - - of wine like this.
heart that's sunk in sor row, Be cheer'd - - - - - by wine like this.

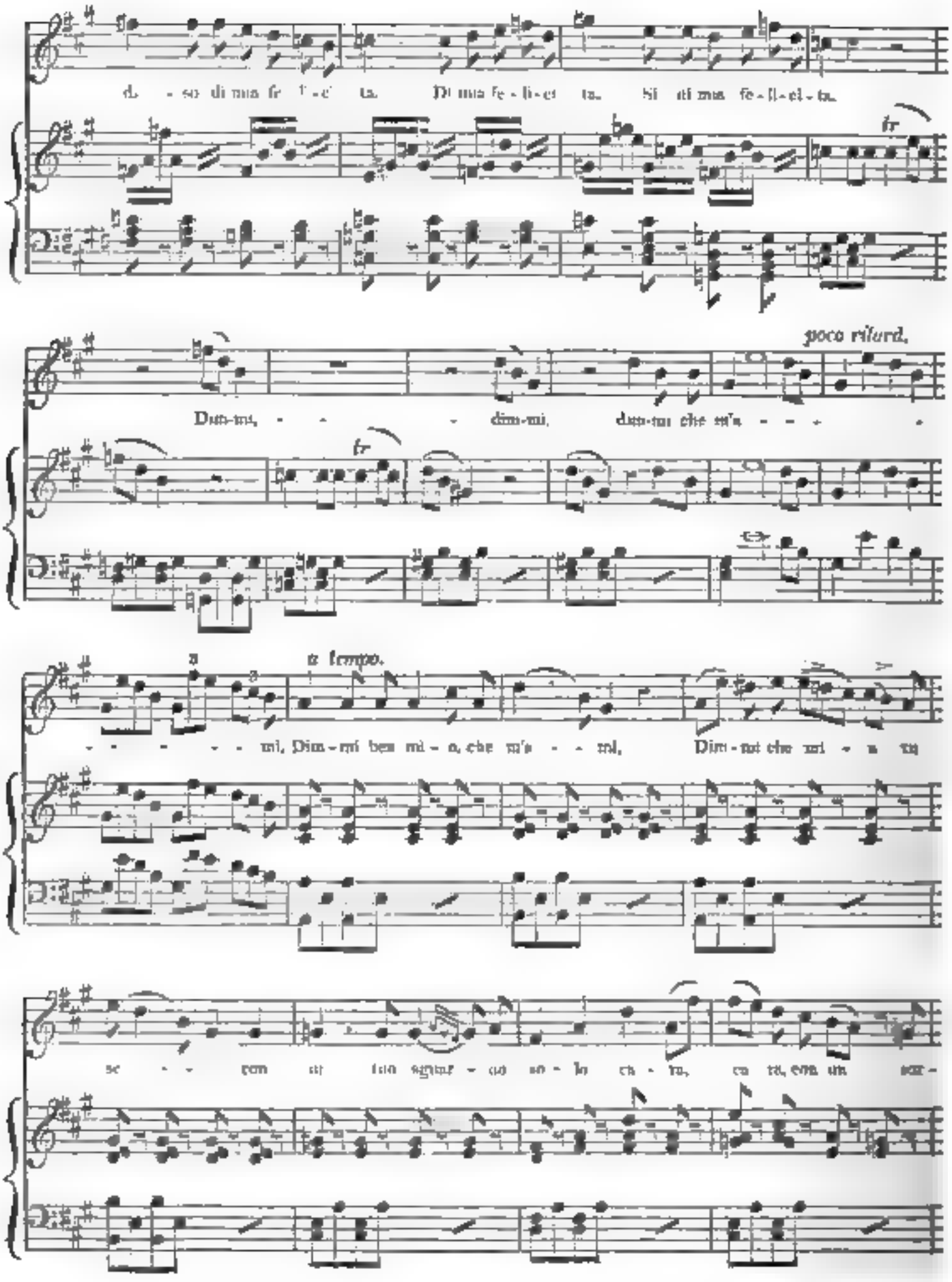
Canzonet,

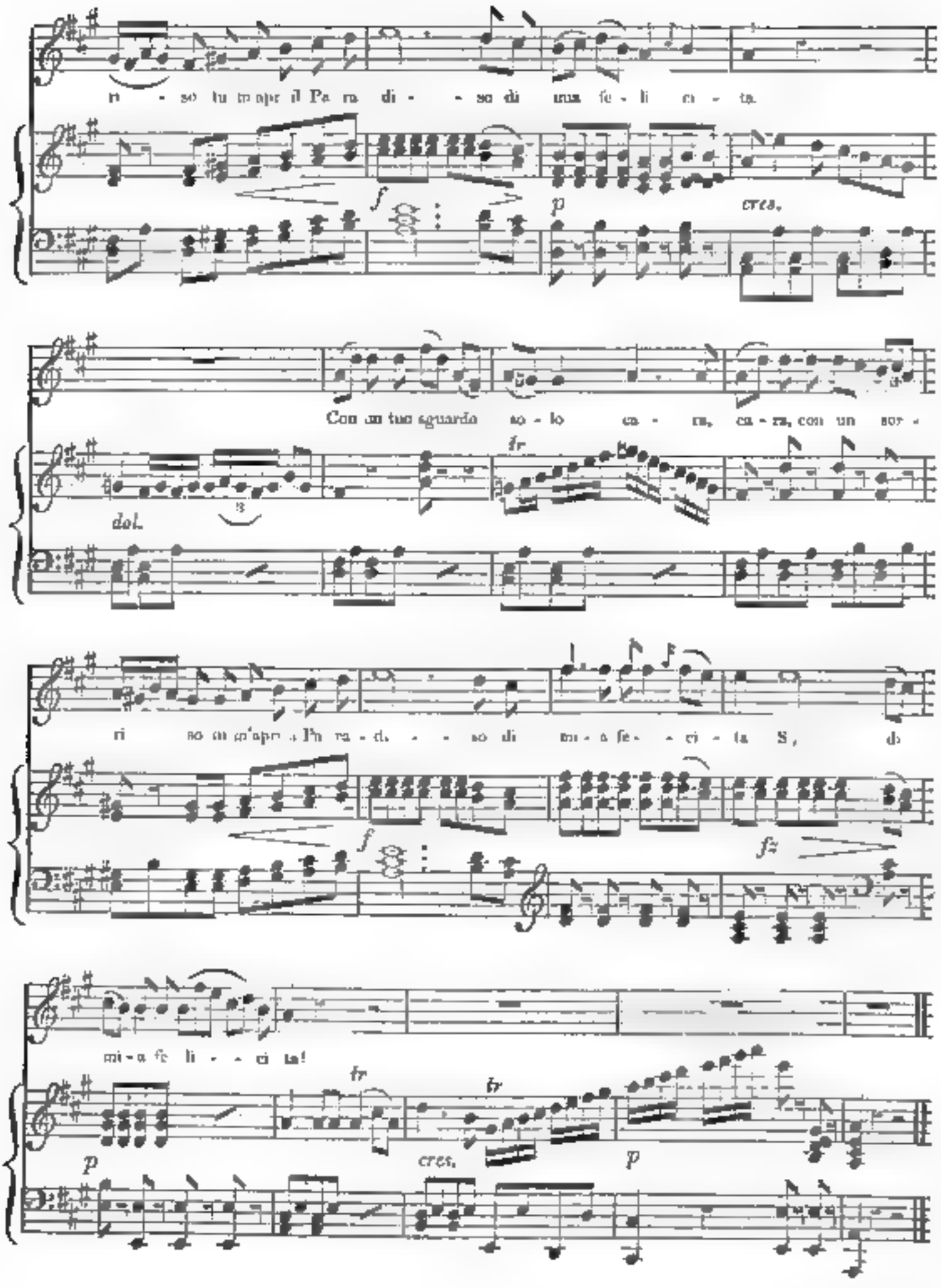
"L'ESPERANZA,"

COMPOSED BY

L. VON BEETHOVEN.


Allegretto Moderato.
p
Dim - mi, deh mi o. che m'n - - - mi. Dim mi o ie mi a la
se - i, E non mi - vi - ola. Dei - - - - la lor Di - vi - ni - tà.
f
f p
a tempo.
Con du tuo sguardo so-lo, Co-ra con un sor ri so, Tu m'apri il Pa - - - ra -


so di mia fe - li - ci - ta. Di mia fe - li - ci - ta. Si di mia fe - li - ci - ta.
poco ritard.
Dim-mi, dim-mi, dim-mi che m'a - - - -
a tempo.
- - - - - - mi, Dim-mi ben mi - o, che m'a - - mi, Dim-mi che mi - a tu
se - - - con si fido sguar - do so - lo ca - ri, ca ri, ena un sor -


ri - so tu m'apri il Pa ra di - so di mia fe - li ci - ta.
Con un tuo sguardo so - lo ca - ra, ca - ra, con un sor -
dol.
ri so tu m'apri il Pa ra - di - so di mia fe - li - ci - ta S, di
mia fe li - ci ta!
cres.

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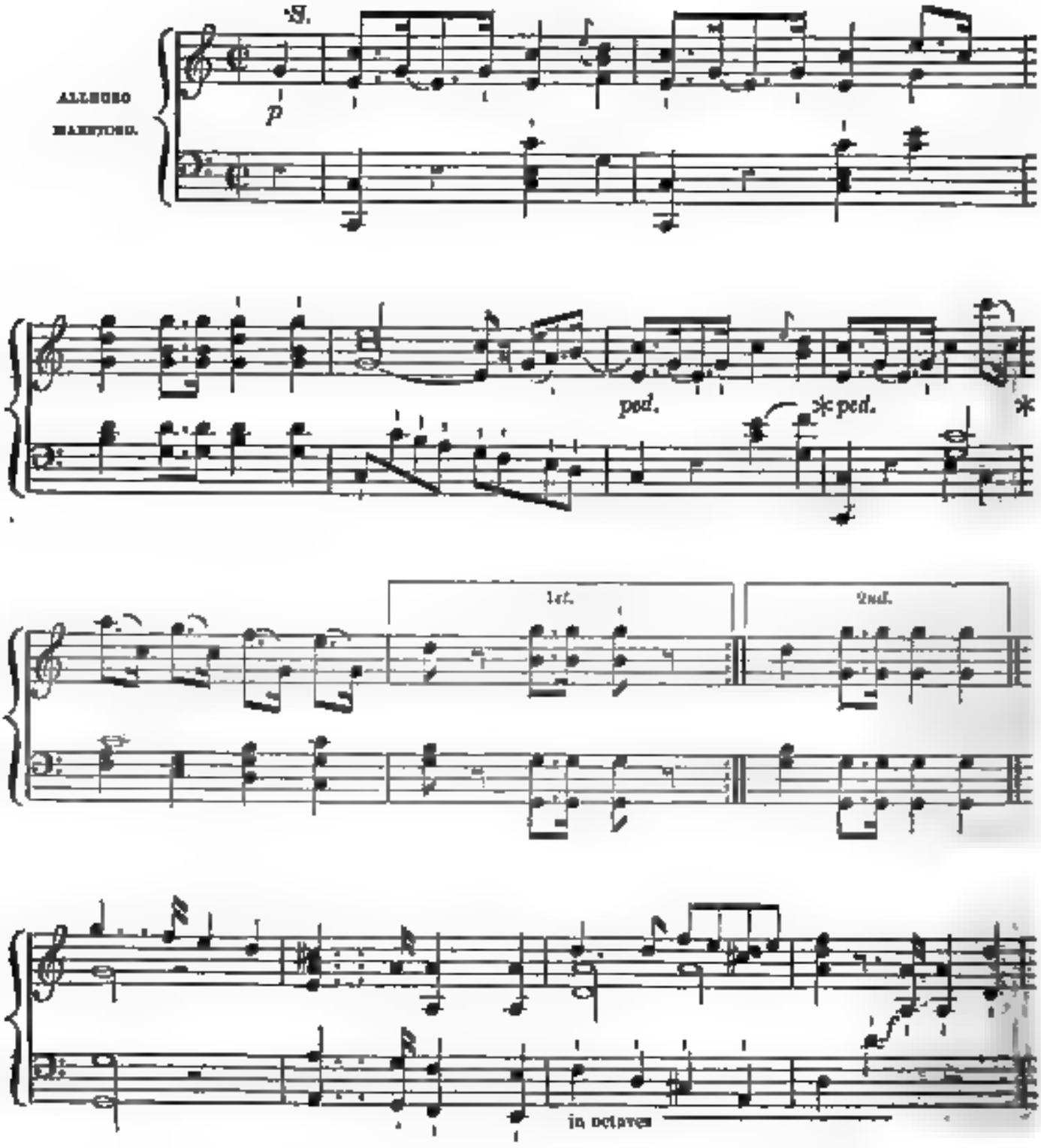
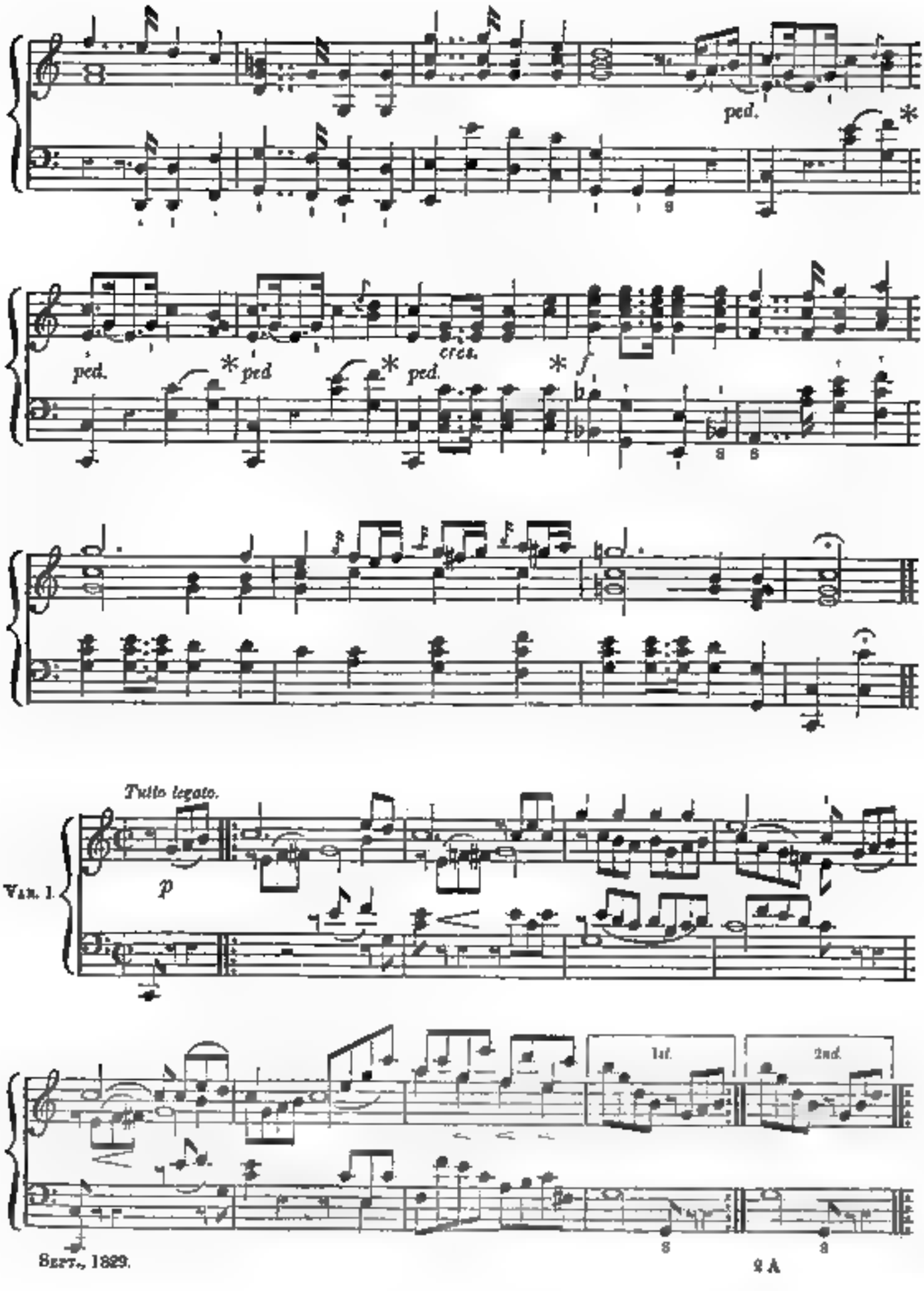
The March in Cendrillon,

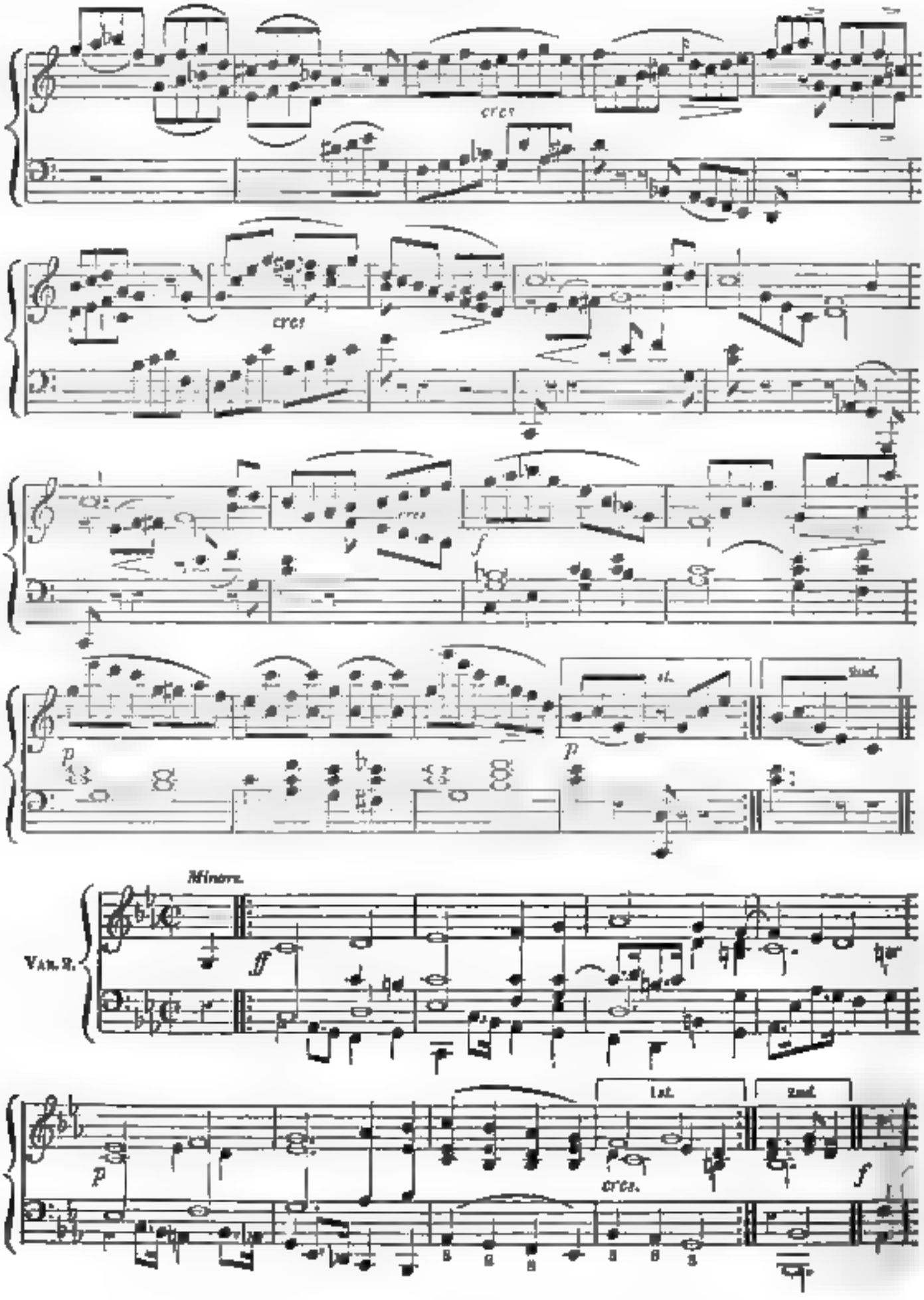
WITH TWO VARIATIONS,

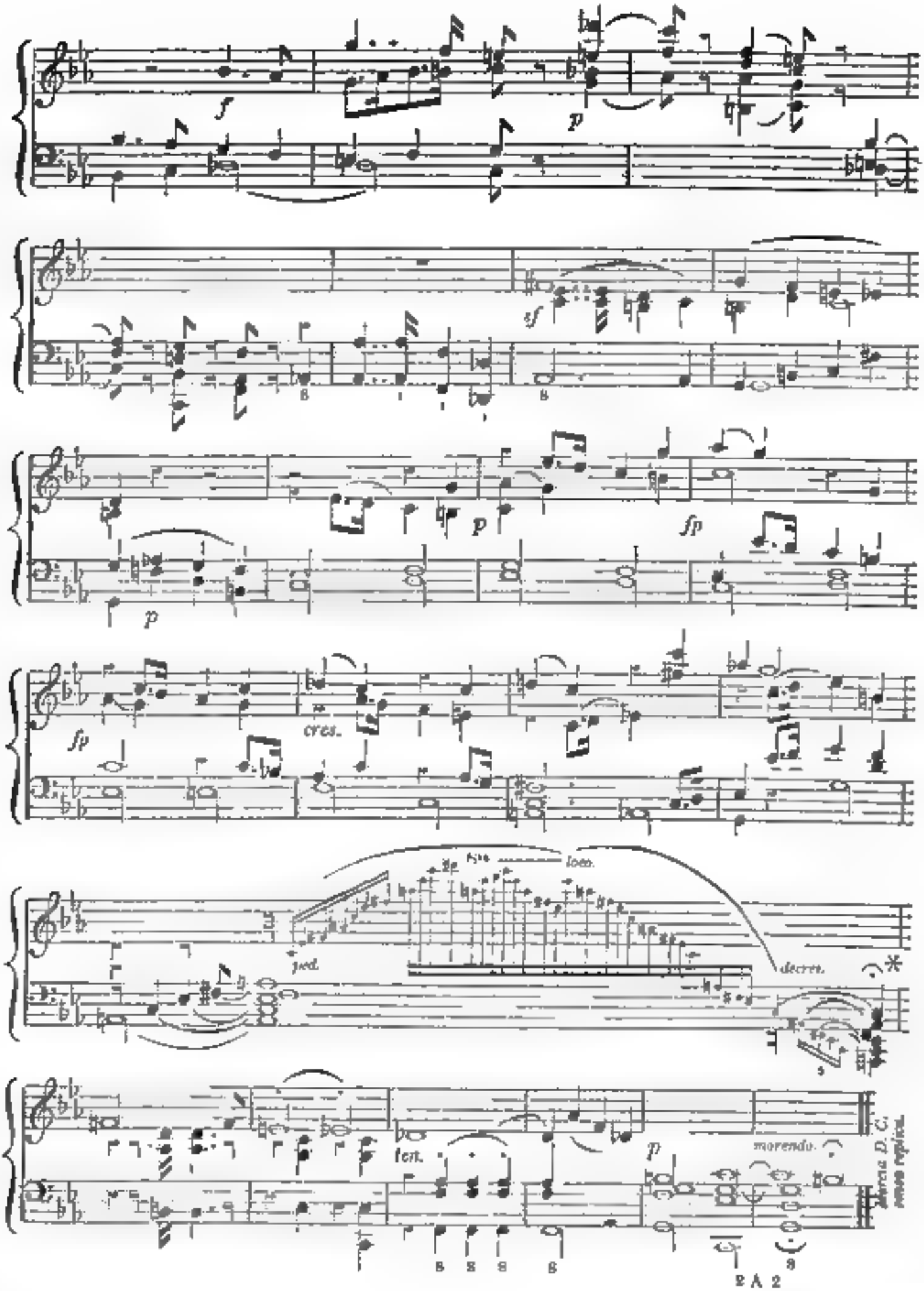
COMPOSED BY HUMMEL.





Sept., 1829.


cres
cres
cres
f
p
1st.
2nd.
Minore.
Var. 2.
ff
p
1st.
2nd.
cres.
f

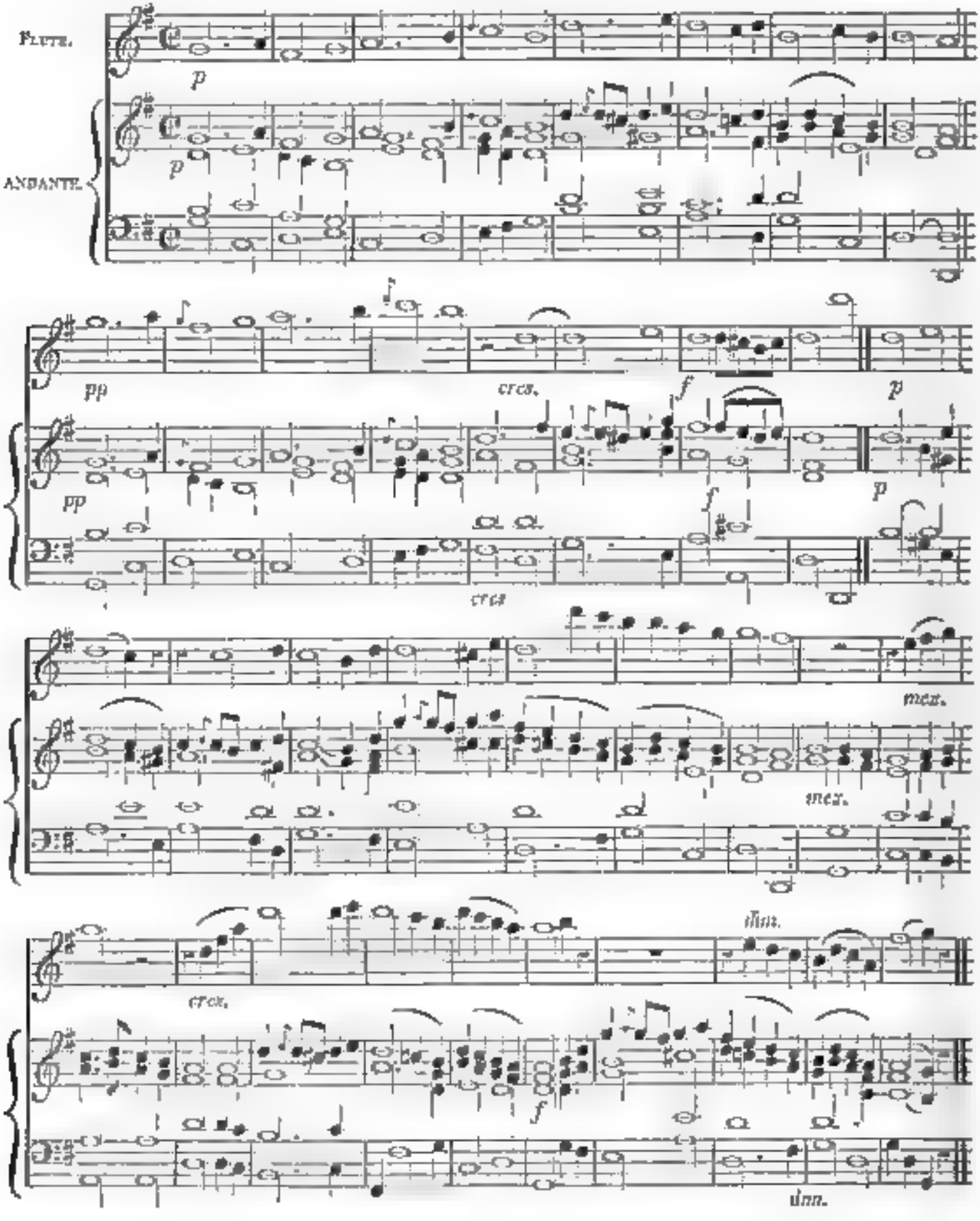

f
p
sf
p
p
fp
fp
cres.
8va
loco.
ped.
decres.
ten.
p
morendo.
2 A 2

MARCIA RELIGIOSA, IN THE OPERA OF *ALCESTE*,

COMPOSED BY GLUCK,

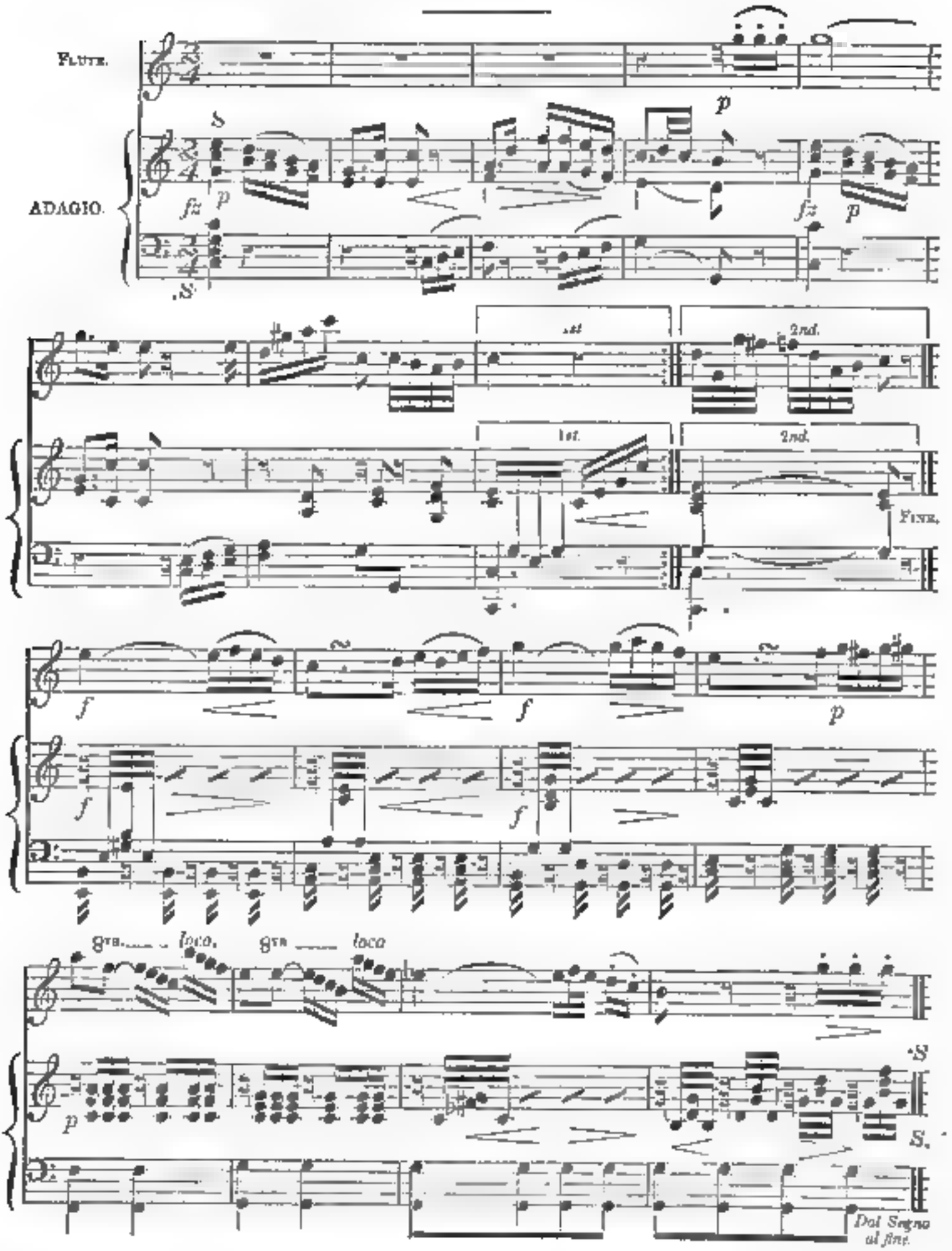
AND NOW ARRANGED FOR THE PIANO-FORTE AND FLUTE.

This MARCH, and the following ADAGIO, may be played as one piece, in which case, repeat the former, and end with it.



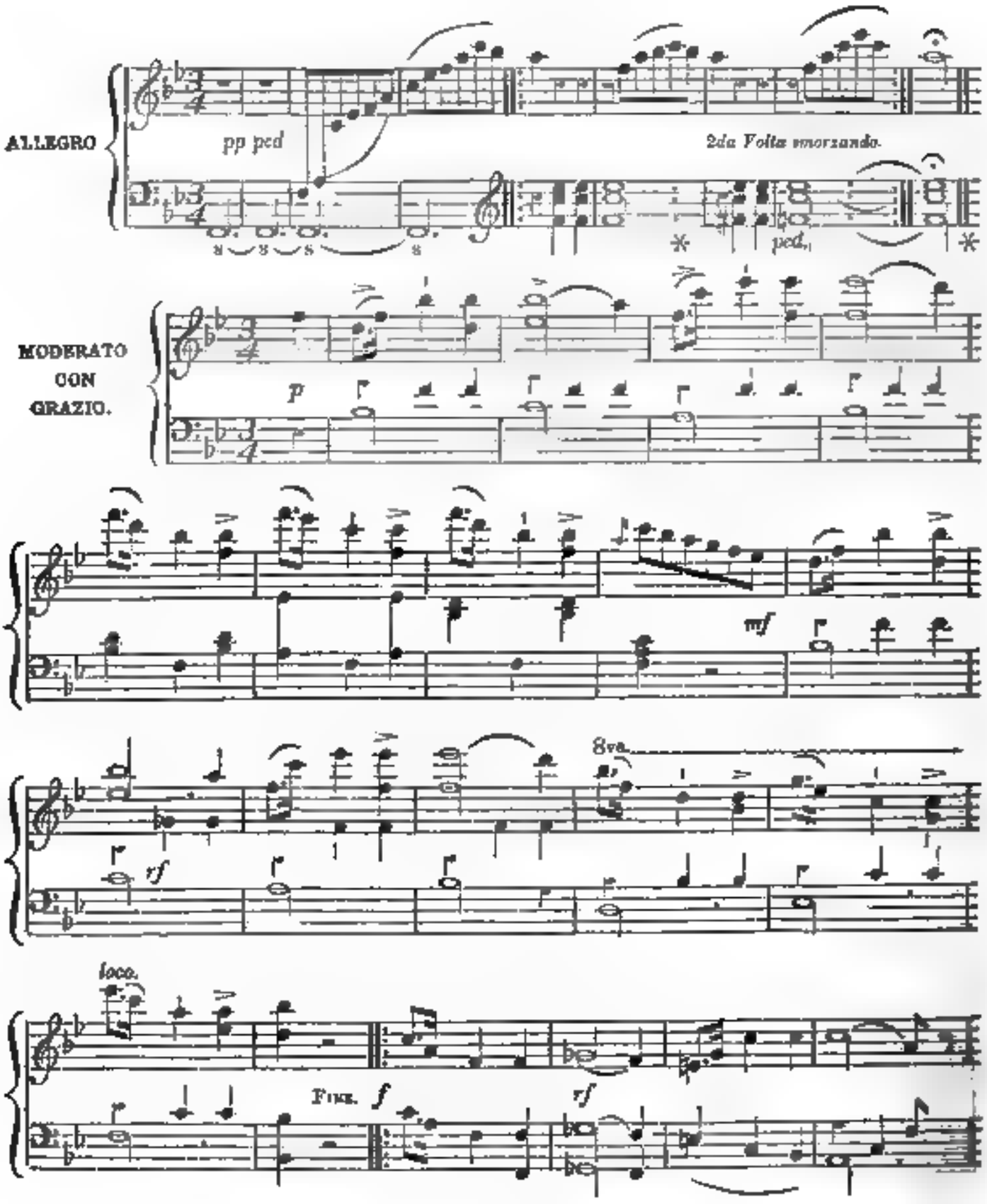
SLOW MOVEMENT, FOR PIANO-FORTE AND FLUTE,

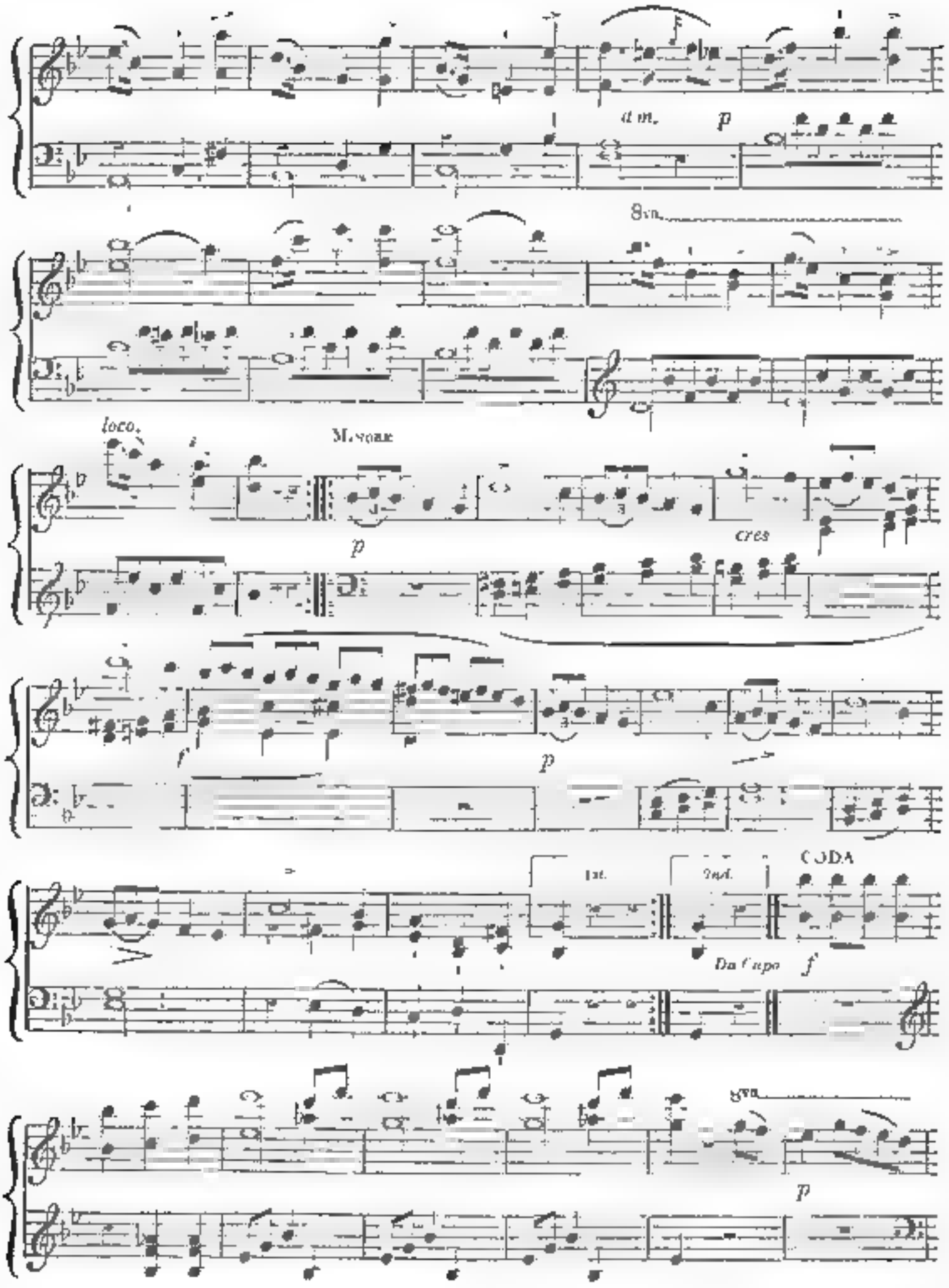
Composed by GASPAR KUMMER.

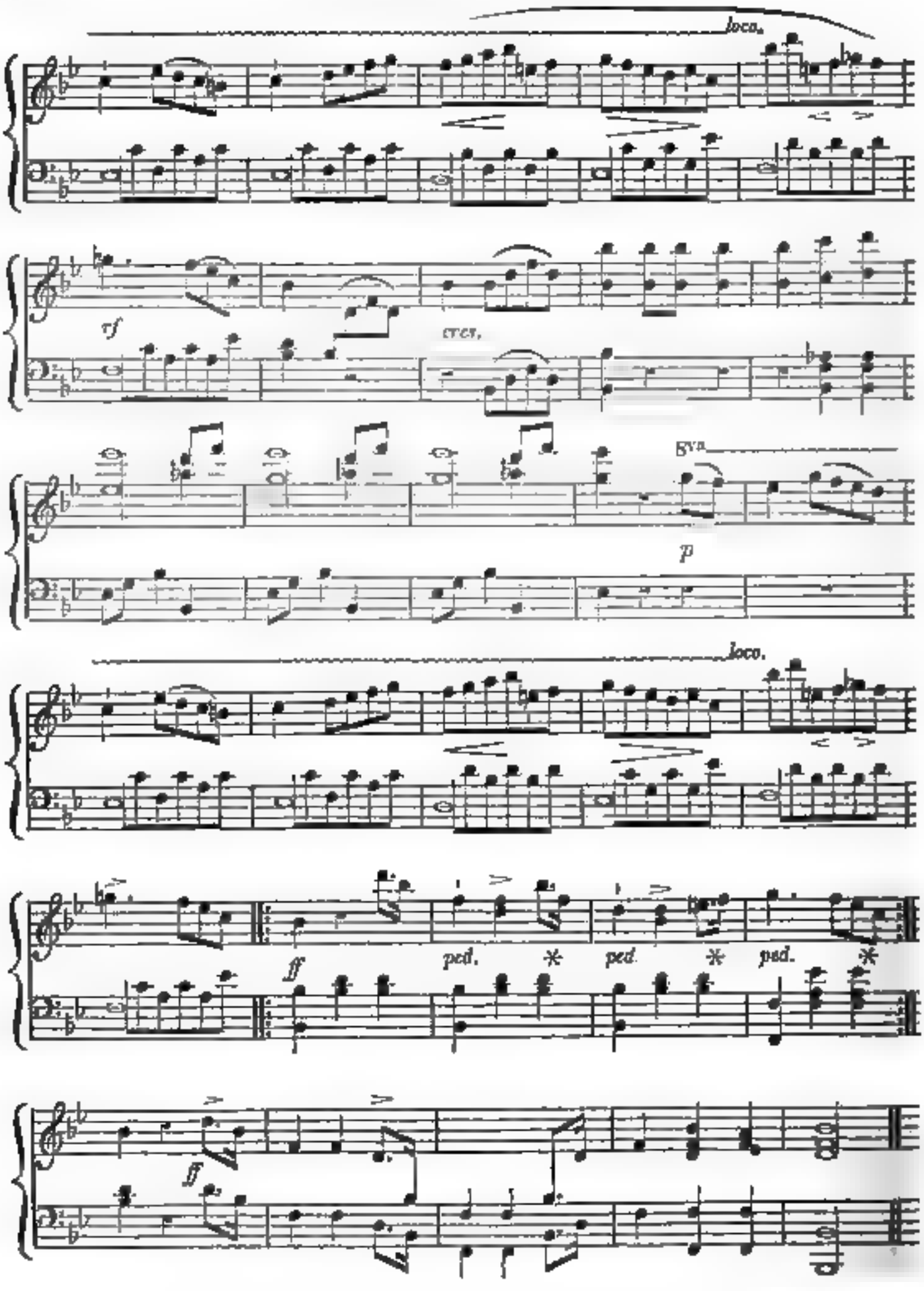


Waltz-Rondo.

Composed by C. THIBAULT, of New York. Op. 13.




dim.
p
8va
loco.
Moyenne
p
cres
f
p
1st.
2nd.
CODA
Da Capo
f
8va
p

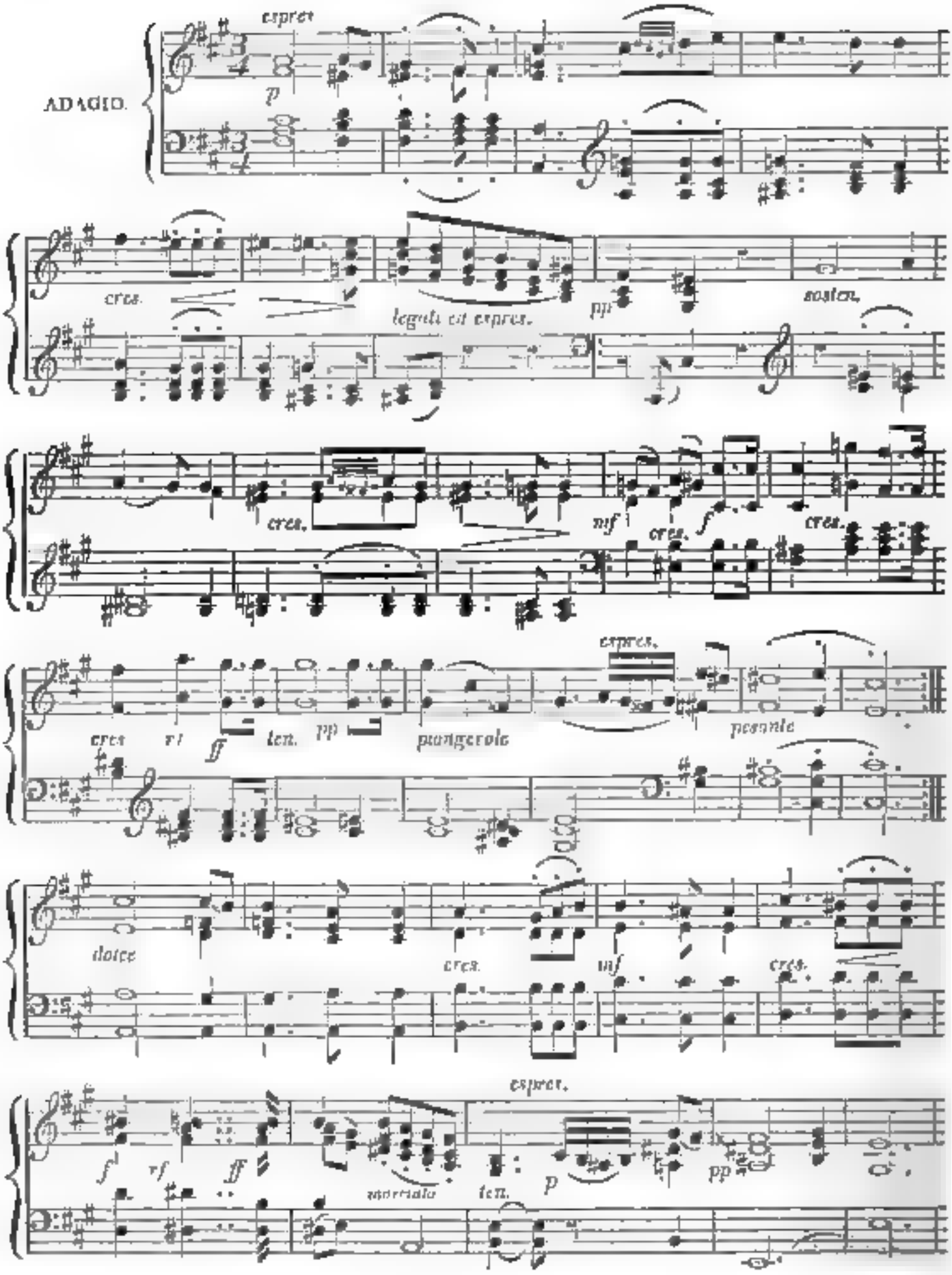

loco.
tf
cresc.
8va
p
loco.
ff
ped. * ped. * ped. *
ff

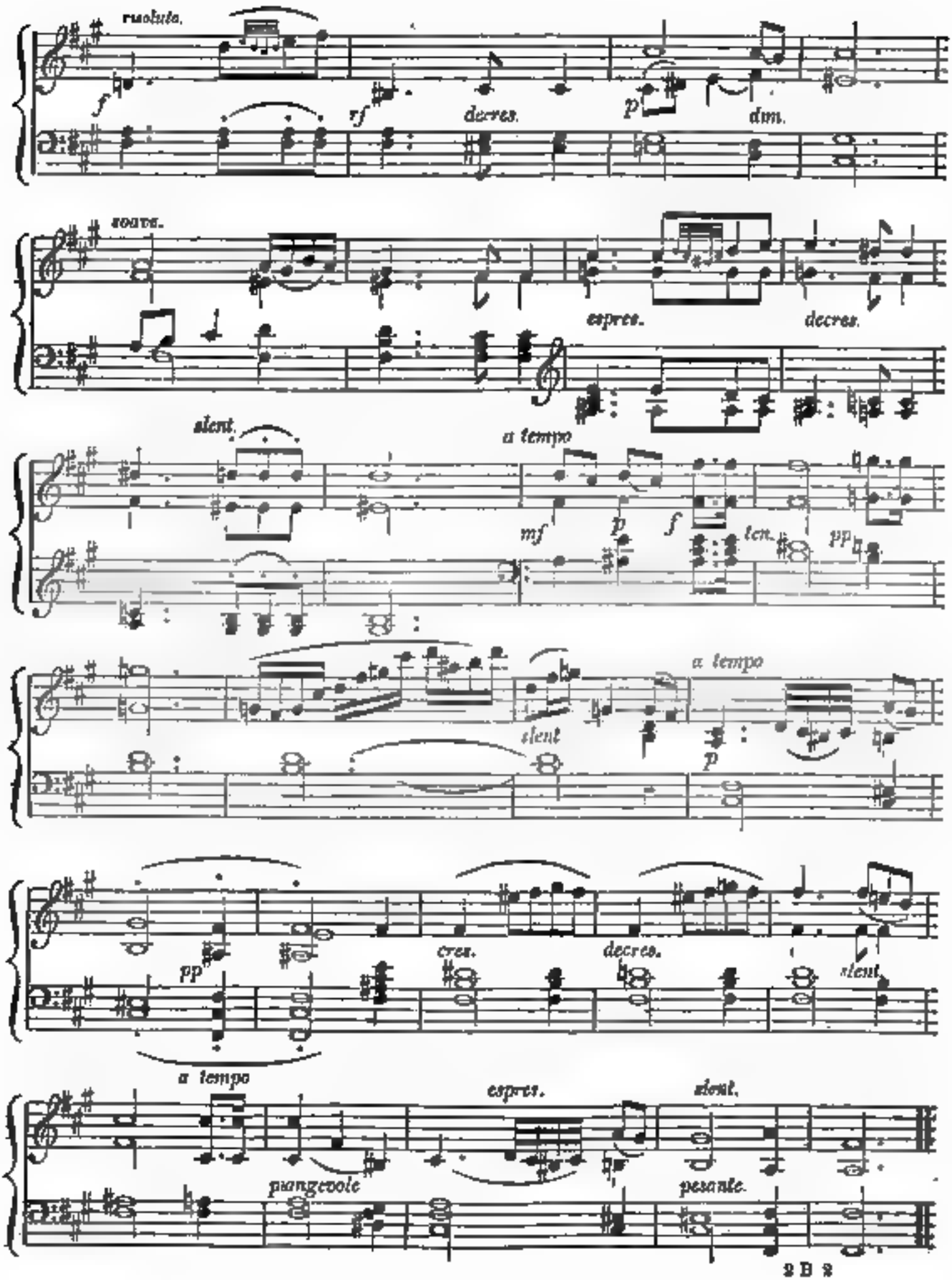
A Lament,

(IMPROMPTU,)

COMPOSED AND PRESENTED TO THE HARMONICON.

By H. R. BISHOP.


ADAGIO.
espres.
p
cres.
legato ed espres.
pp
sosten.
cres.
mf
cres.
f
cres.
cres
rf
ff
ten.
pp
piangevole
espres.
pesante
dolce
cres.
mf
cres.
espres.
f
rf
ff
marcato
ten.
p
pp



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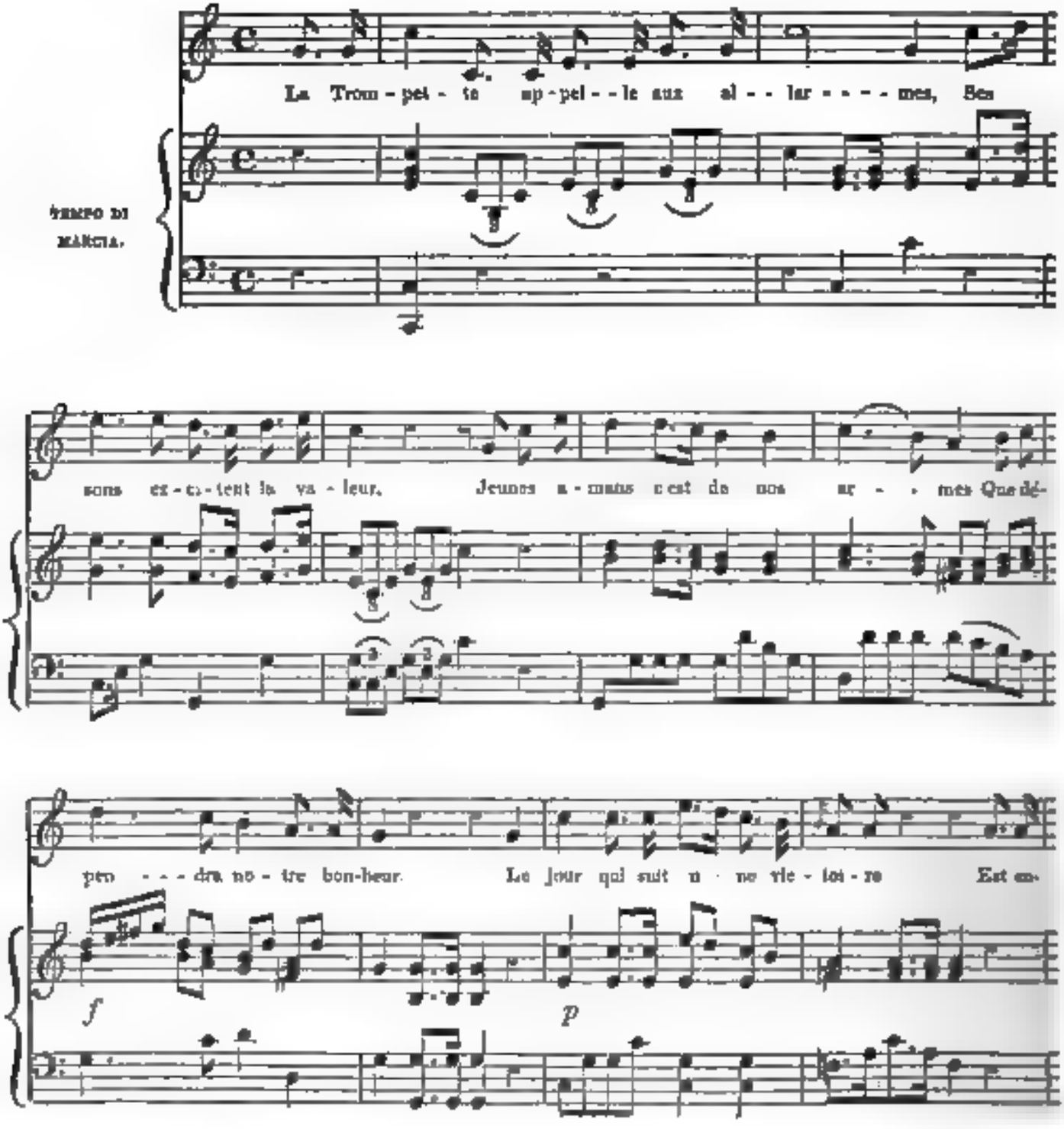
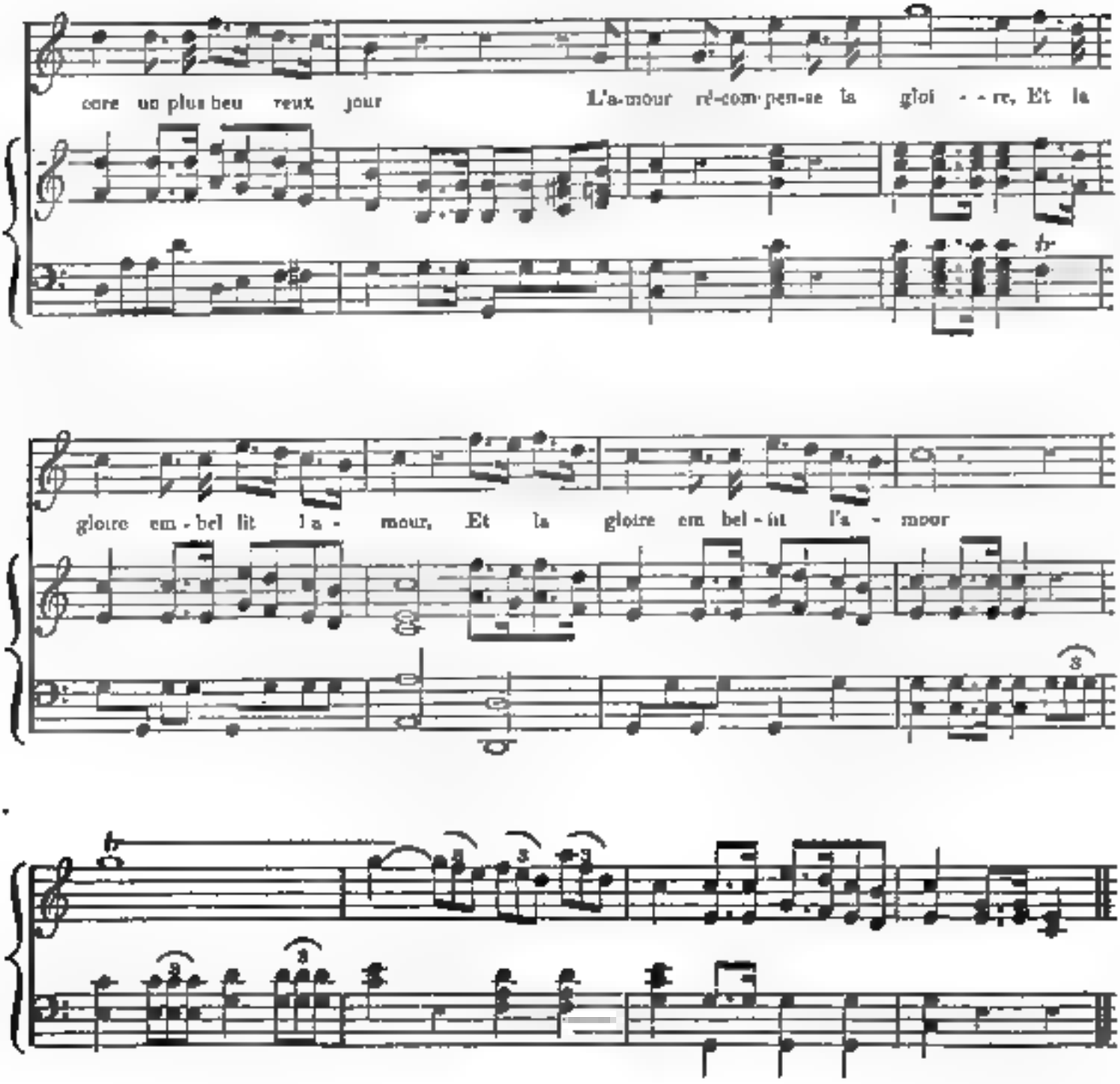
Romance,

"LA TROMPETTE APPELLE,"

COMPOSED

BY HIMMEL.


La Trom - pet - te ap - pel - le aux al - - lar - - - - - mes, Ses
TEMPO DI MARCIA.
sons ex - ci - tent la va - leur. Jeunes a - mans c'est de nos ar - - mes Que dé-
pen - - - dra no - tre bon-heur. Le jour qui suit u - ne vic - toi - re Est en-
f
p



2de.

Souvent l'amant le plus fidèle
Déplait aux yeux qui l'ont charmé,
Pour un vainqueur point de cruelle
Celui qu'on admire est aimé.
Aux belles un héros fait croire
Qu'il doit les soumettre à leur tour,
Et la beauté cède à la gloire,
La gloire obtient tout de l'amour.

3me.

Amour, honneur, Dieux de nos ames,
Décidez seuls de notre sort,
A des cœurs brûlés de vos flammes,
Donnez le triomphe ou la mort,
Périssons dignes de mémoire,
Ou qu'on dise à notre retour,
L'amour a tout fait pour la gloire,
La gloire obtient tout de l'amour.

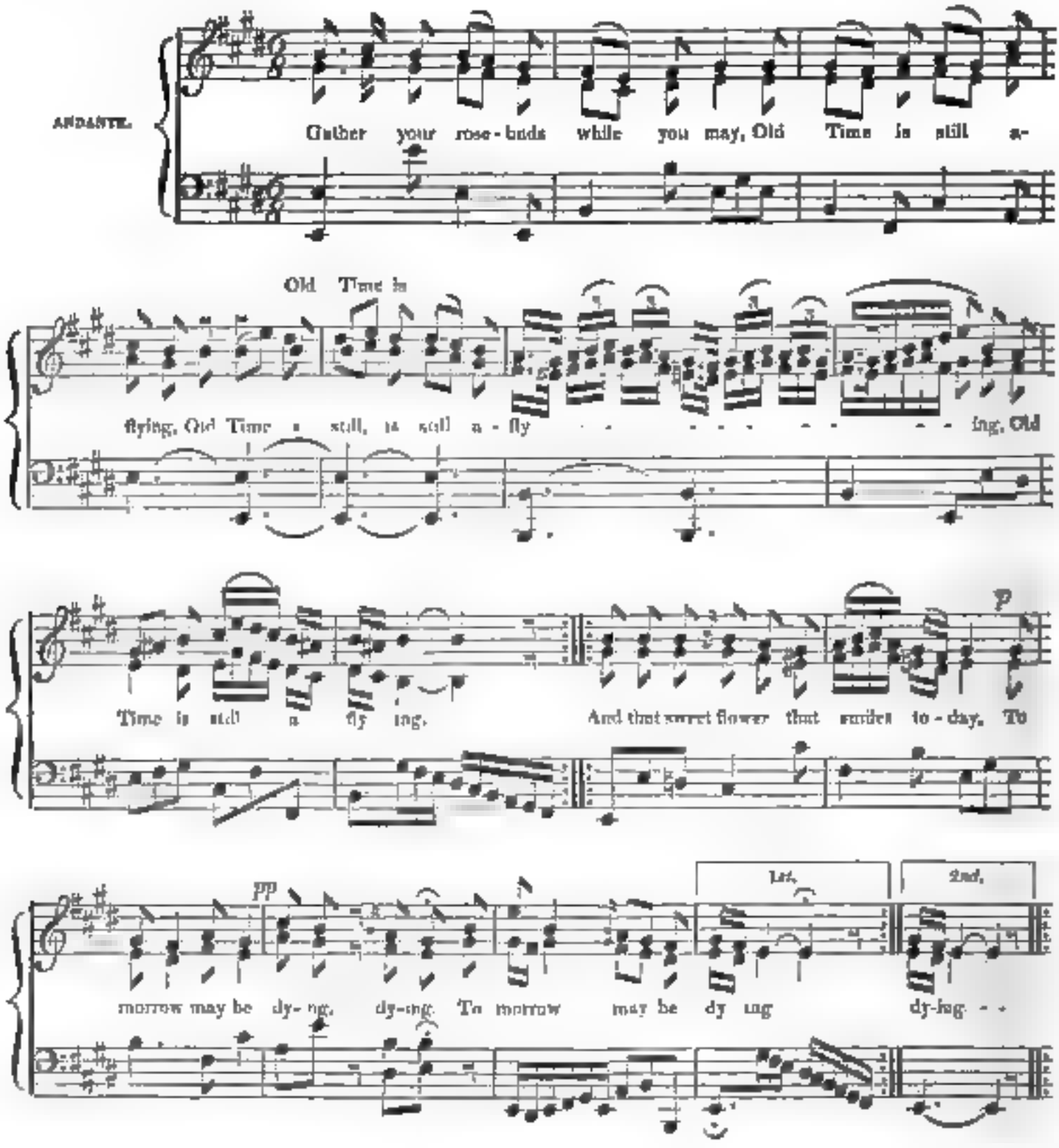
Duet,

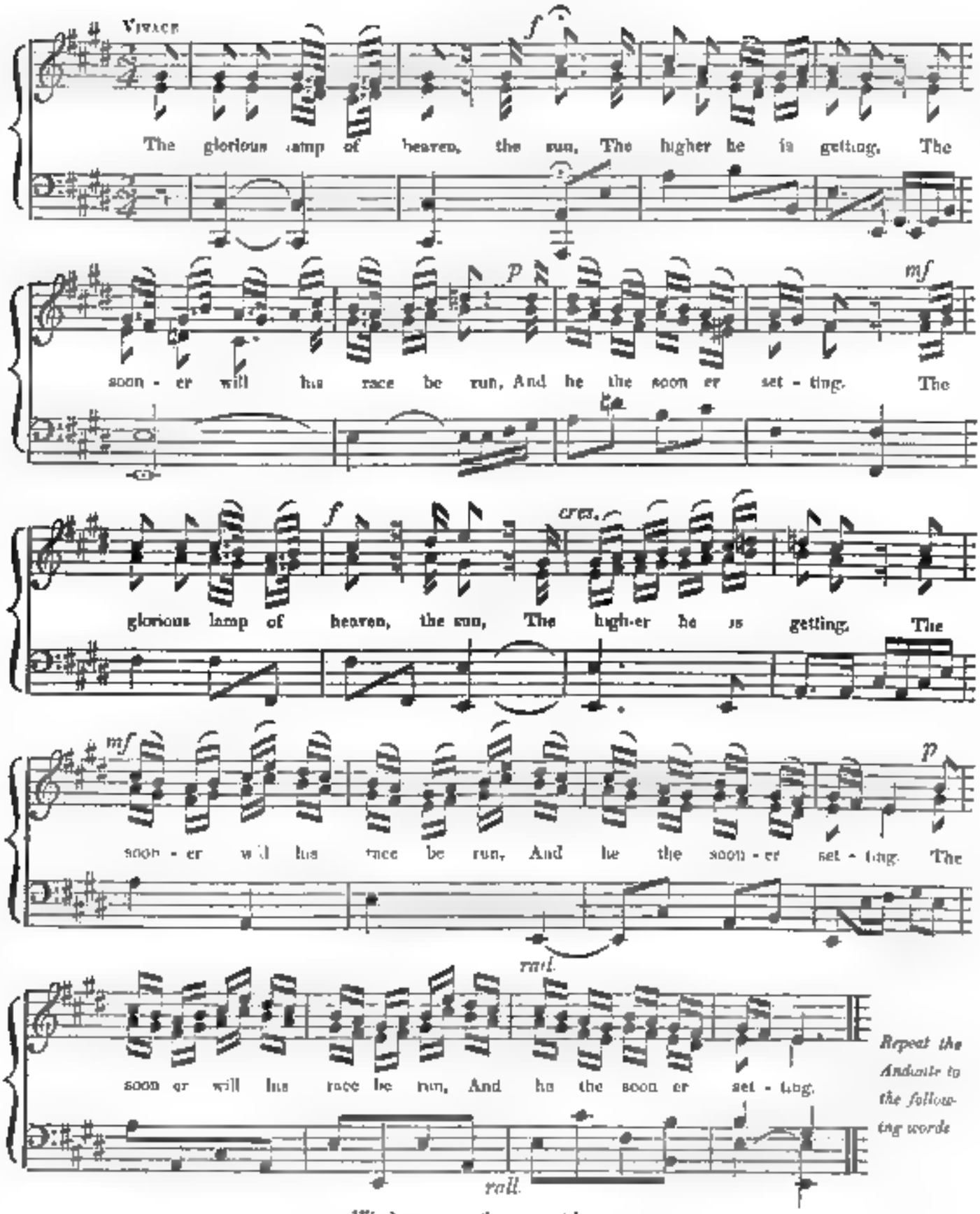
"GATHER YOUR ROSE-BUDS,"

COMPOSED BY

JAMES NARES, Mus. Doc., *&c., &c.*

(The two first stanzas by HERRICK, from his Hesperides: the last by the Composer of the Music.)


ANDANTE.
Gather your rose-buds while you may, Old Time is still a-
Old Time is
flying, Old Time is still, is still a-fly - - - - - - - - ing, Old
Time is still a fly ing.
And that sweet flower that smiles to-day, To
PP
morrow may be dy-ing, dy-ing. To morrow may be dy ing
dy-ing - -
1st.
2nd.


Vivace
The glorious lamp of heaven, the sun, The higher he is getting, The
soon - er will his race be run, And he the soon er set - ting. The
glorious lamp of heaven, the sun, The high-er he is getting, The
soon - er will his race be run, And he the soon - er set - ting. The
soon er will his race be run, And he the soon er set - ting.
rall.
Repeat the Andante to the following words

Wisely improve the present hour,
Be innocently gay,
Slight not the pleasures in your power,
Which will not, cannot stay.

(The word "cannot" to be sung twice.)

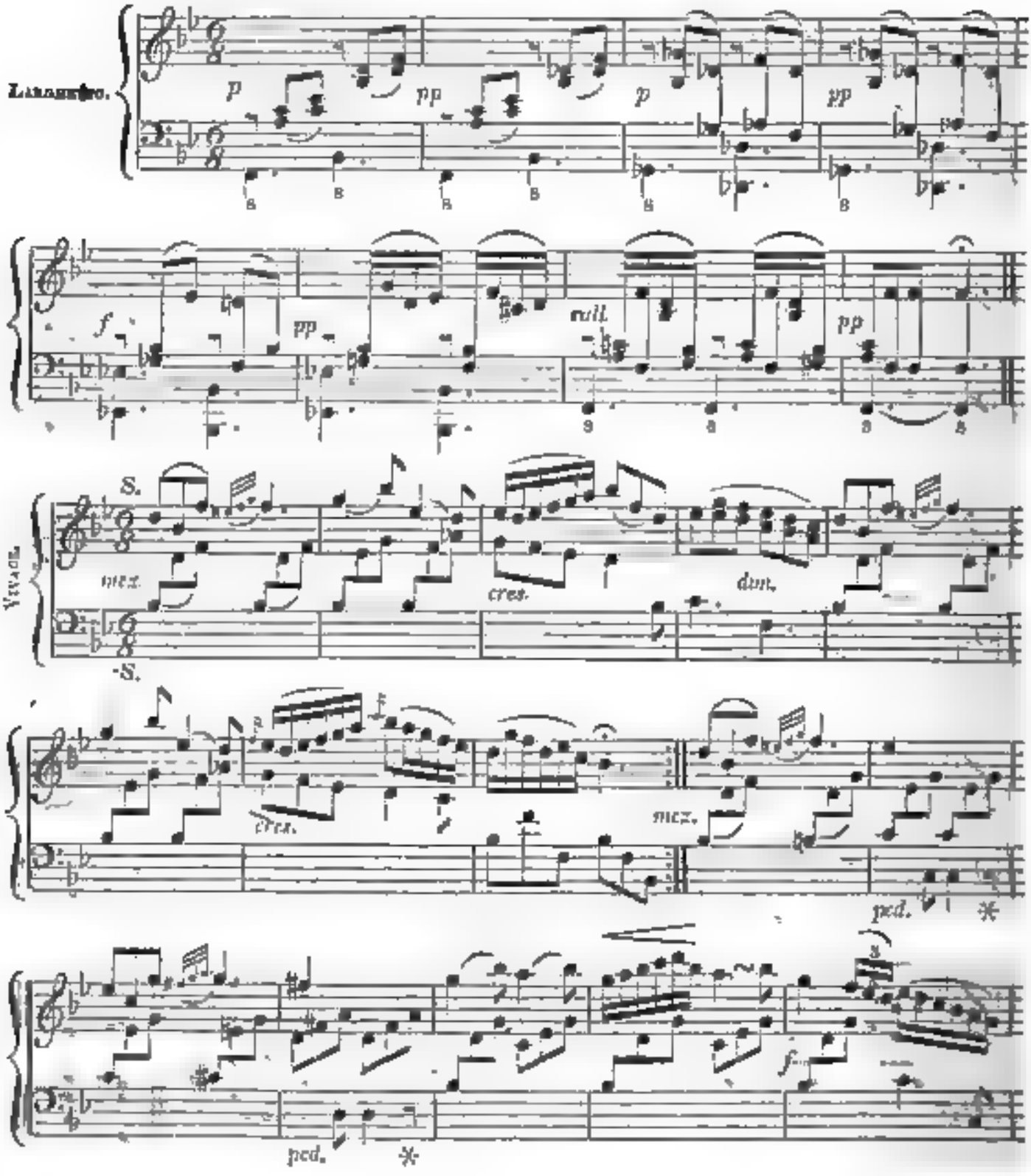
Rondeau,

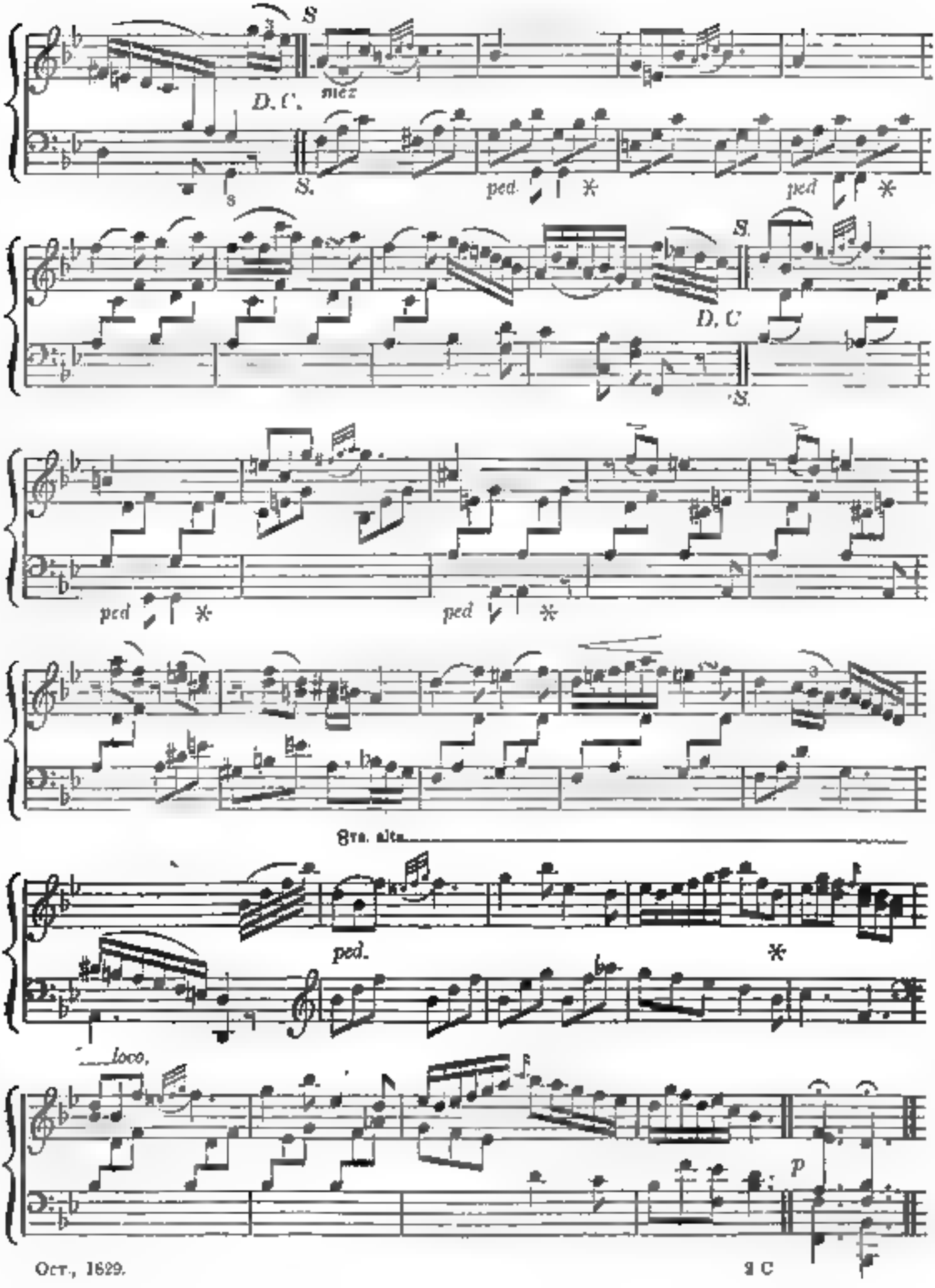
COMPOSED

By JAMES NARES, Mus. Doc. &c. &c.

(The Introduction, pedal marks, gva. alts, and final bar, are now added.)

INTRODUCTION.



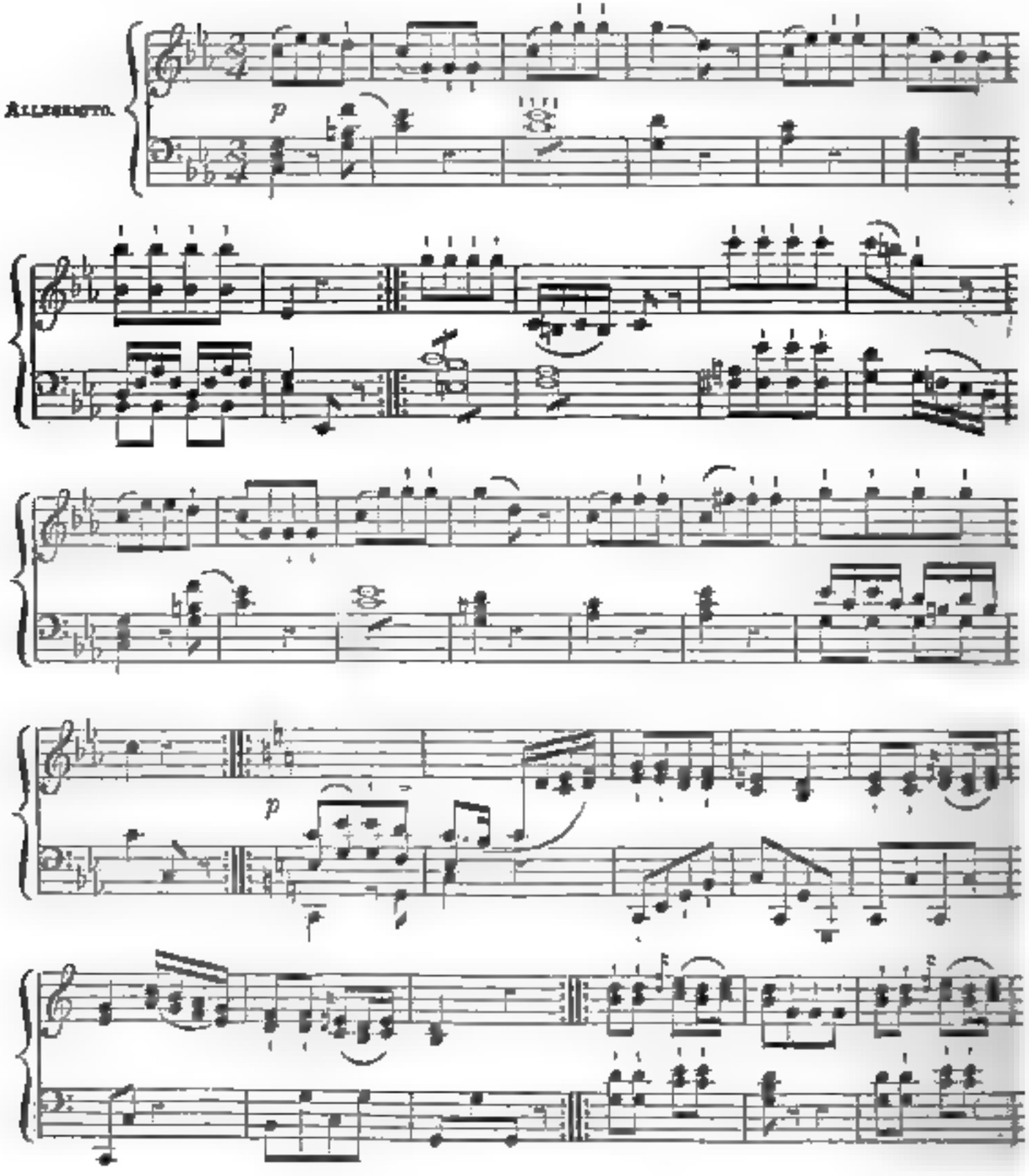

S
D.C.
S.
ped
ped
S.
D.C
S.
ped
ped
8va. alta
ped.
loco.
p

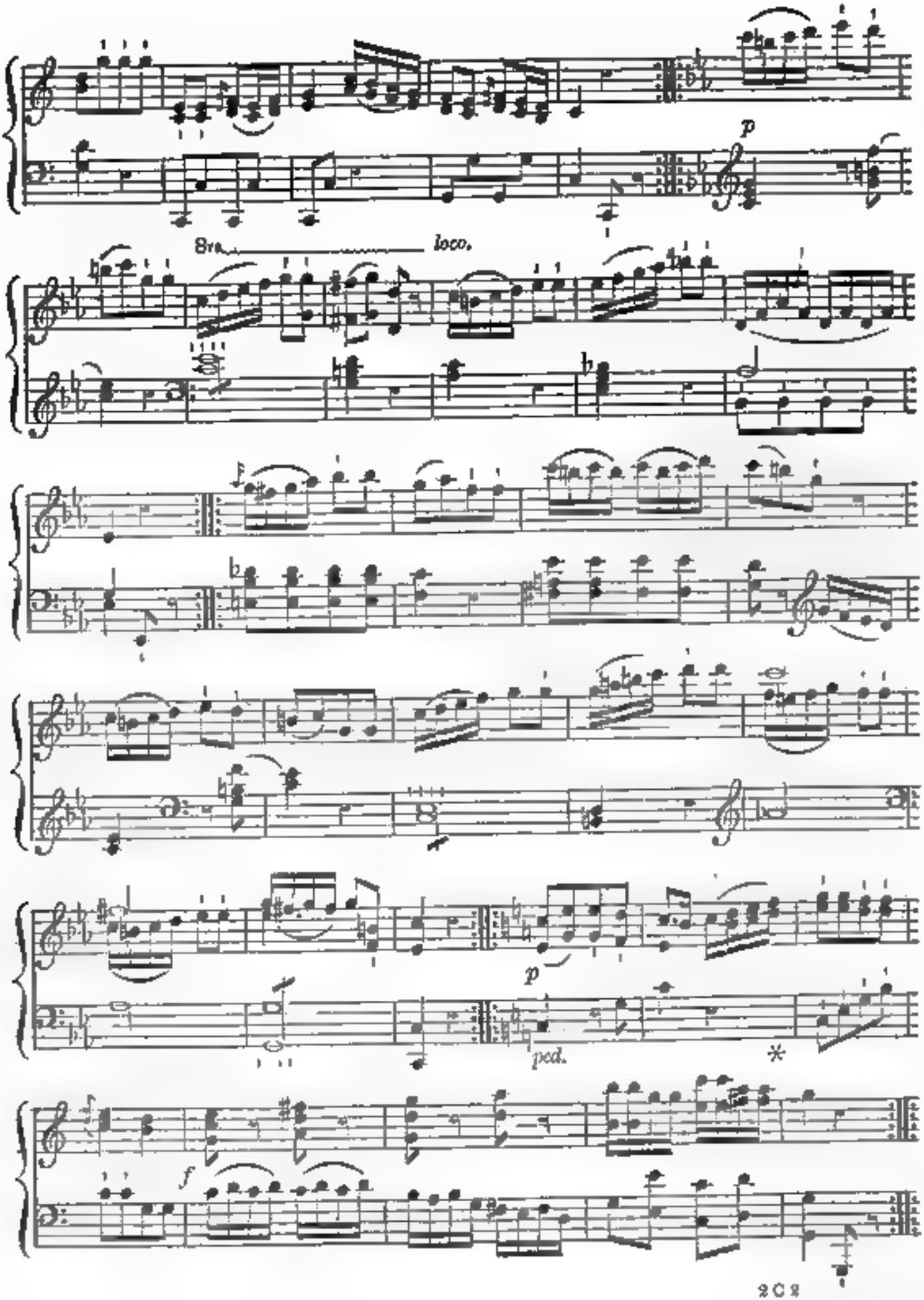
Rozelane,

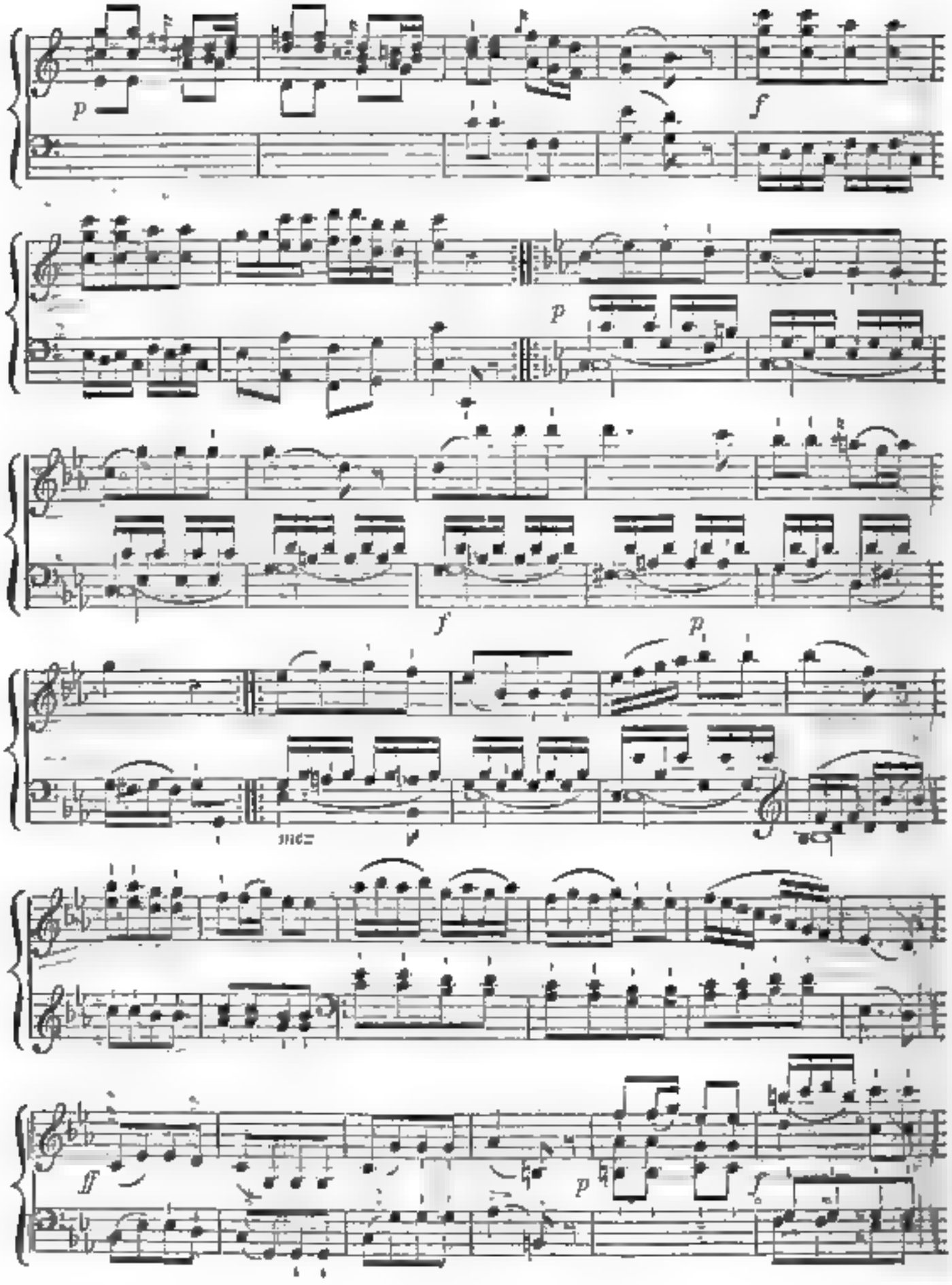
A MOVEMENT FROM AN EARLY SYMPHONY, IN *C*, BY HAYDN,

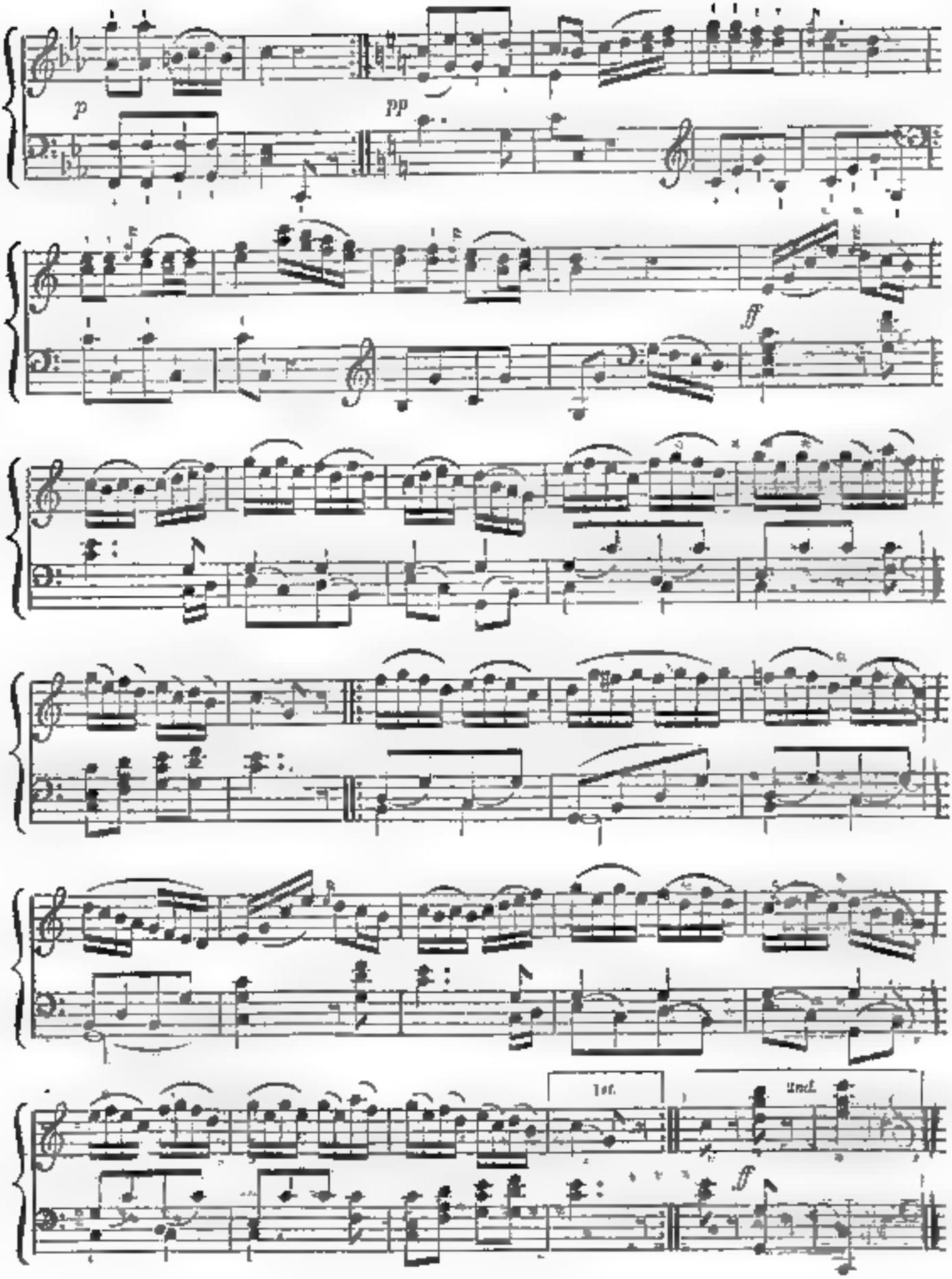
ARRANGED

FOR THE PIANO-FORTE.




p
8va
loco.
p
ped.
*
f


p
f
p
f
p
ff
p
f

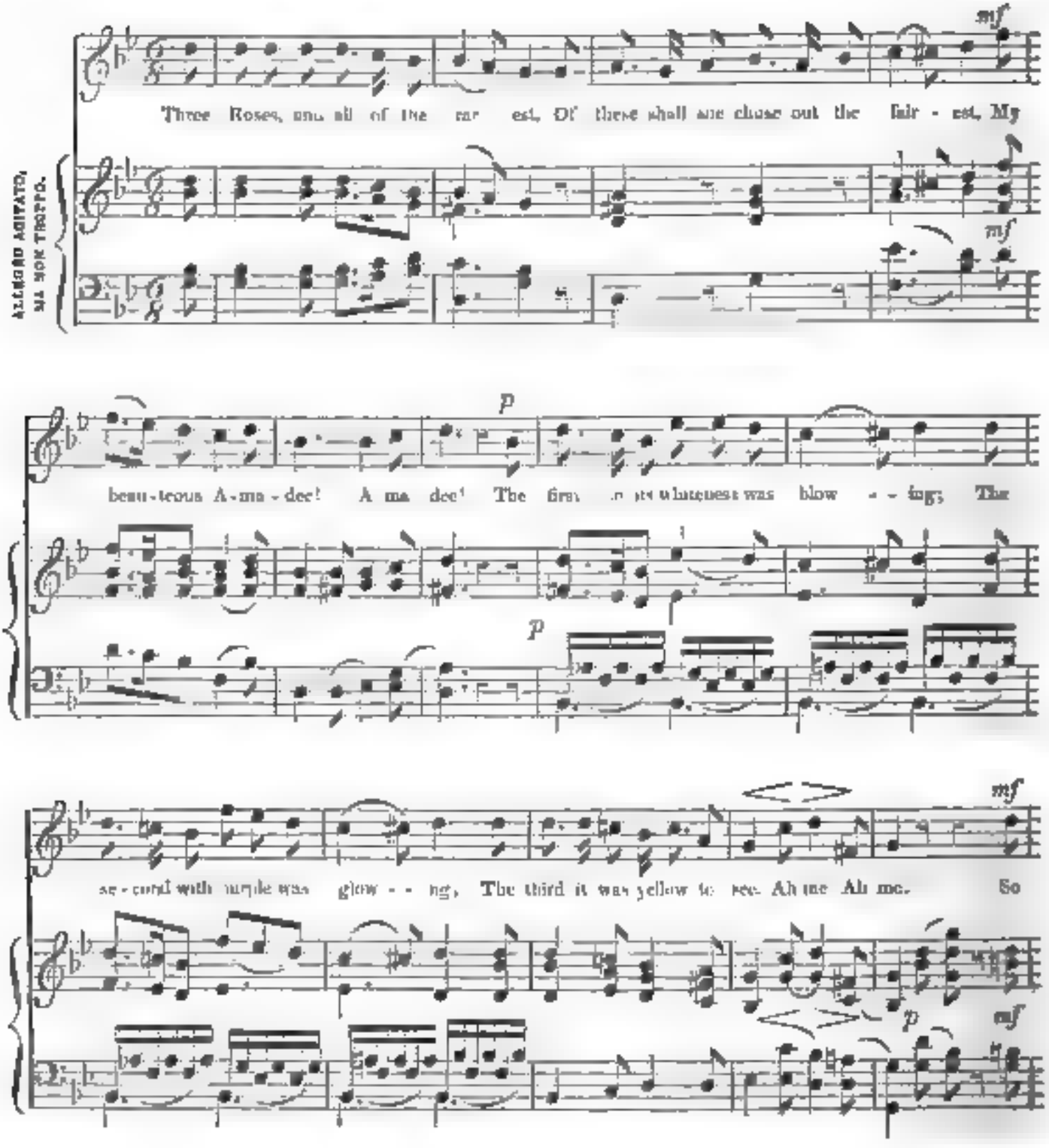

p
pp
ff
1st.
2nd.
ff

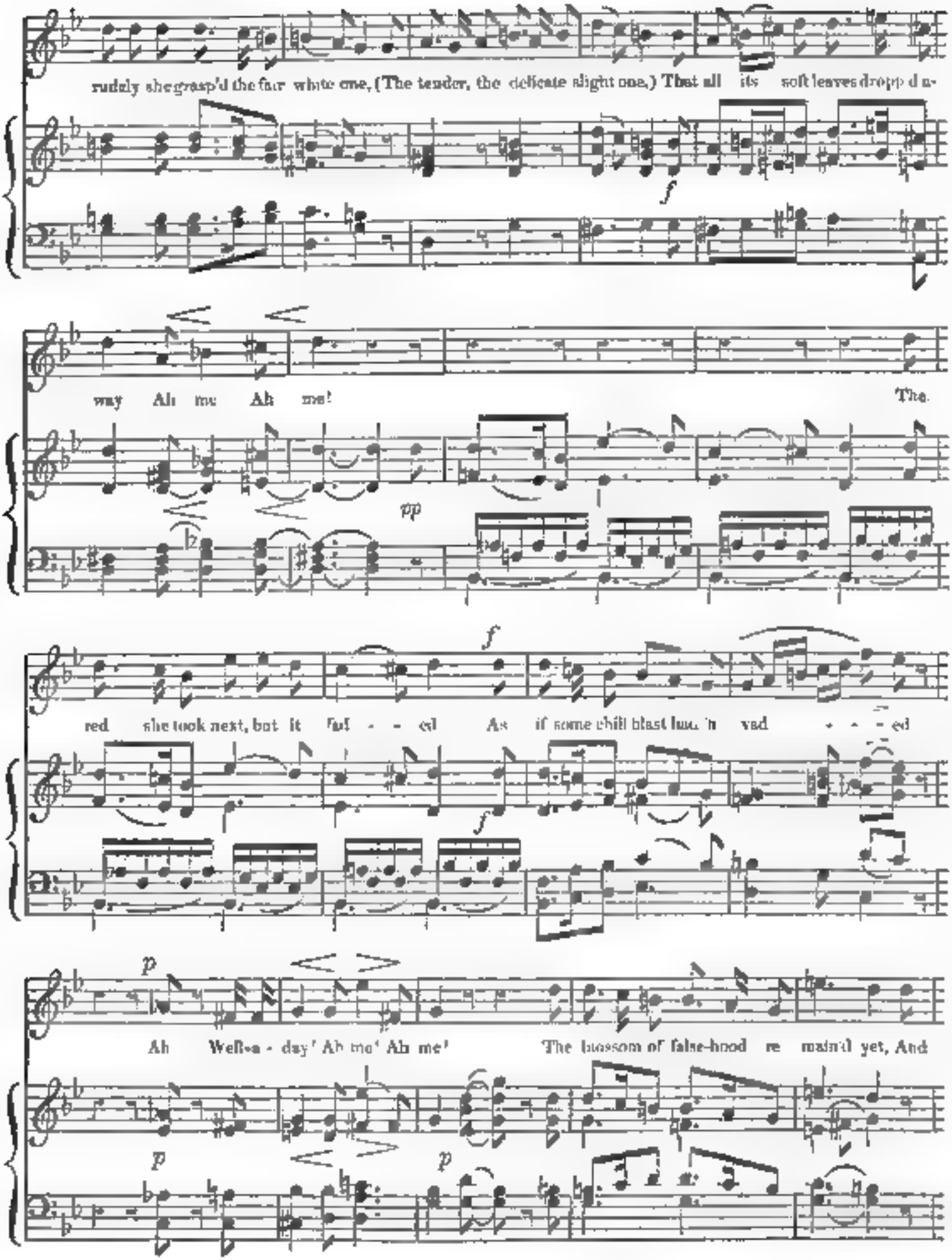
The Three Roses.

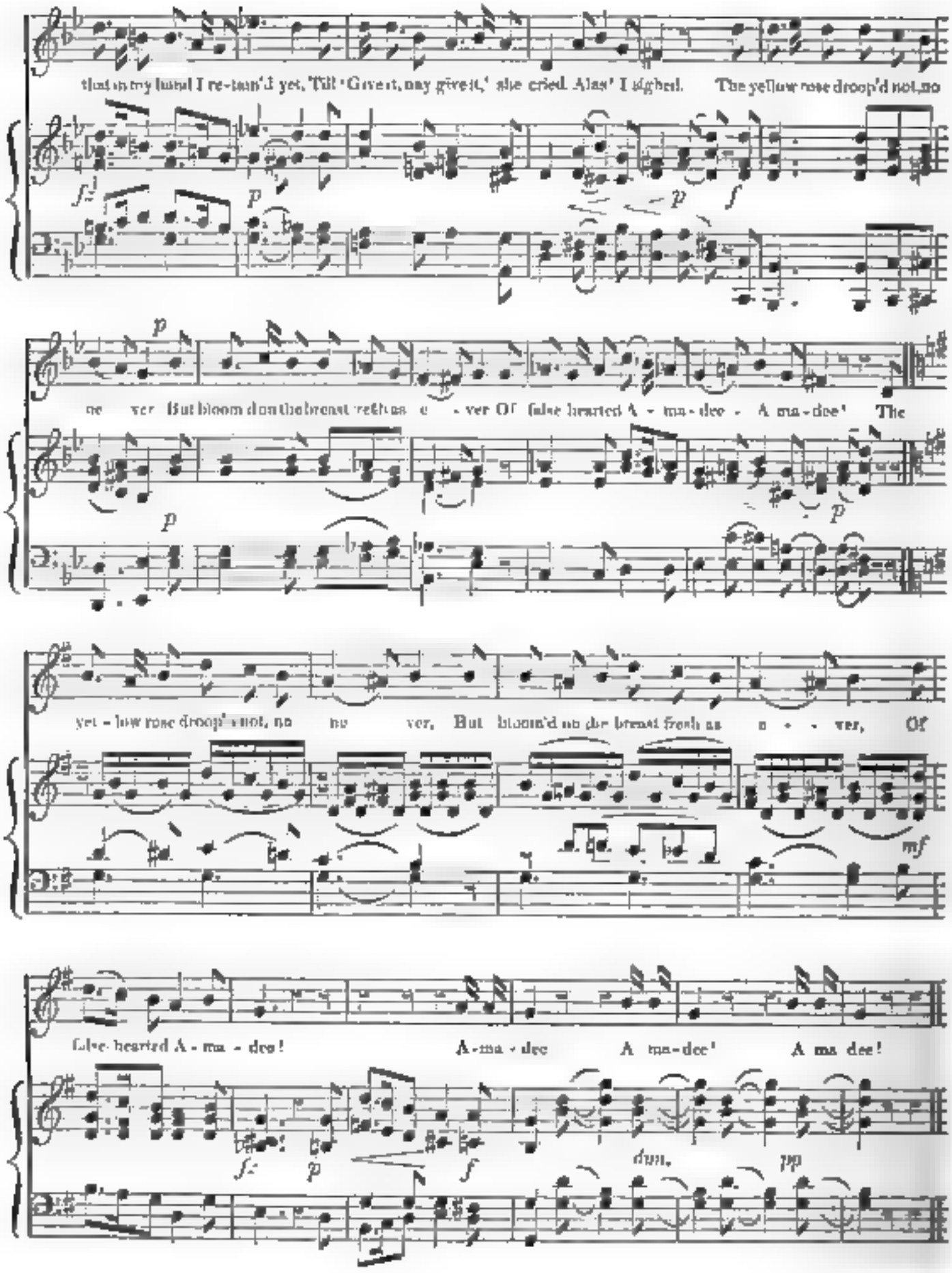
composed

By LUDWIG SPOHR.

The words imitated from the German of Burns, and adapted for this work.


mf
Three Roses, and all of the rar est, Of these shall we chuse out the fair - est, My
ALLEGRO AGITATO.
MA NON TROPPO.
mf
p
beau-teous A-ma-dee! A ma dee! The first in its whiteness was blow - - ing; The
p
mf
se-cond with purple was glow - - ing, The third it was yellow to see. Ah me Ah me. So
p
mf


rudely she grasp'd the fair white one, (The tender, the delicate slight one,) That all its soft leaves dropp'd a-
f
way Ah me Ah me!
The
pp
red she took next, but it fad - - ed As if some chill blast had wad - - - ed
f
f
p
Ah Welle-a - day! Ah me! Ah me! The blossom of false-hood re main'd yet, And
p
p


that in my hand I re-tain'd yet, 'Till 'Give it, nay give it,' she cried. Alas! I sighed. The yellow rose droop'd not, no
ver But bloom d on the breast reft un - der Of false hearted A - ma - dee - A ma - dee! The
yel - low rose droop'd not, no no ver, But bloom'd on the breast from us - - - ver, Of
false-hearted A - ma - dee! A - ma - dee A ma - dee! A ma dee!
dim. pp

Song,

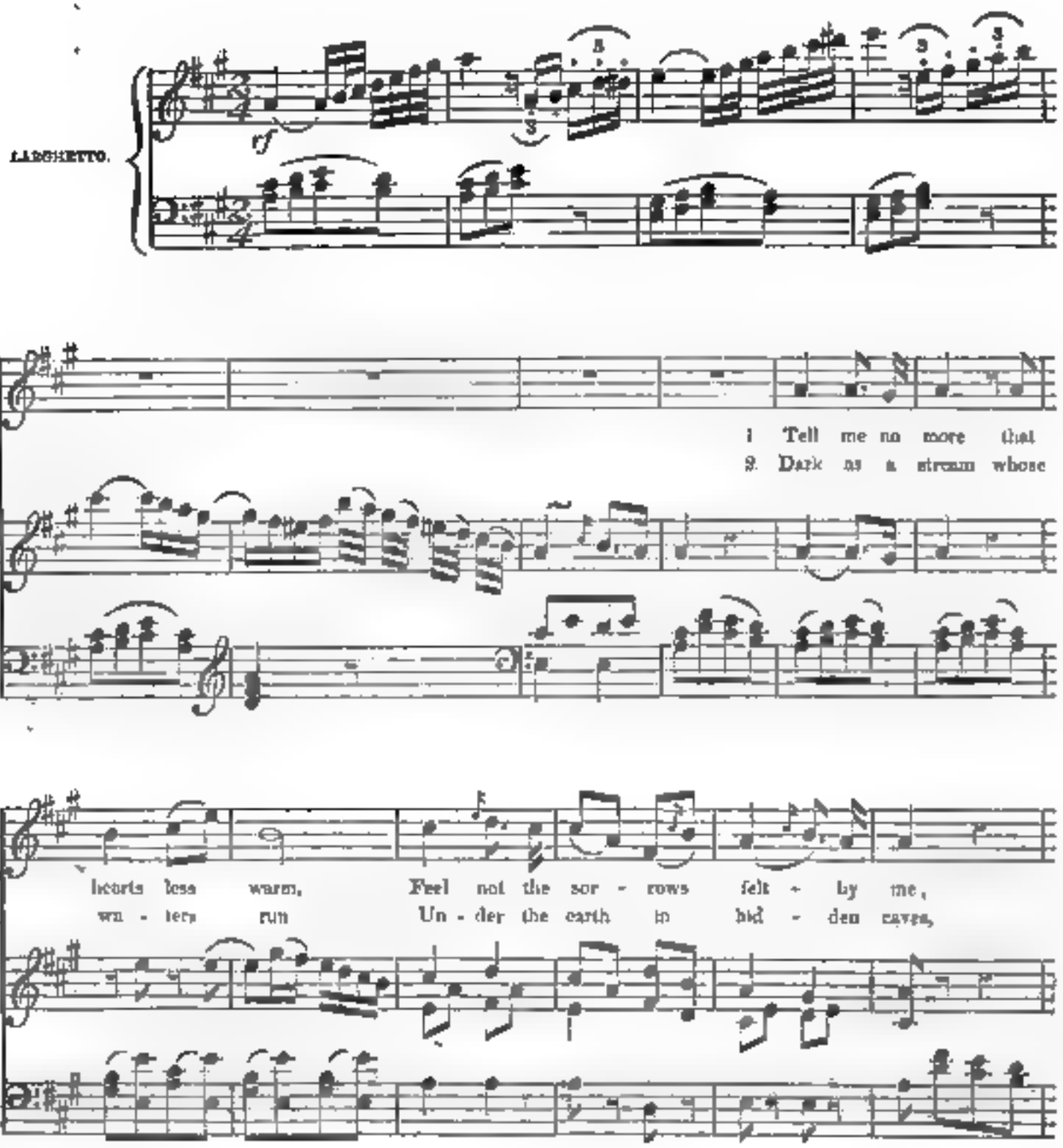
"TELL ME NO MORE,"

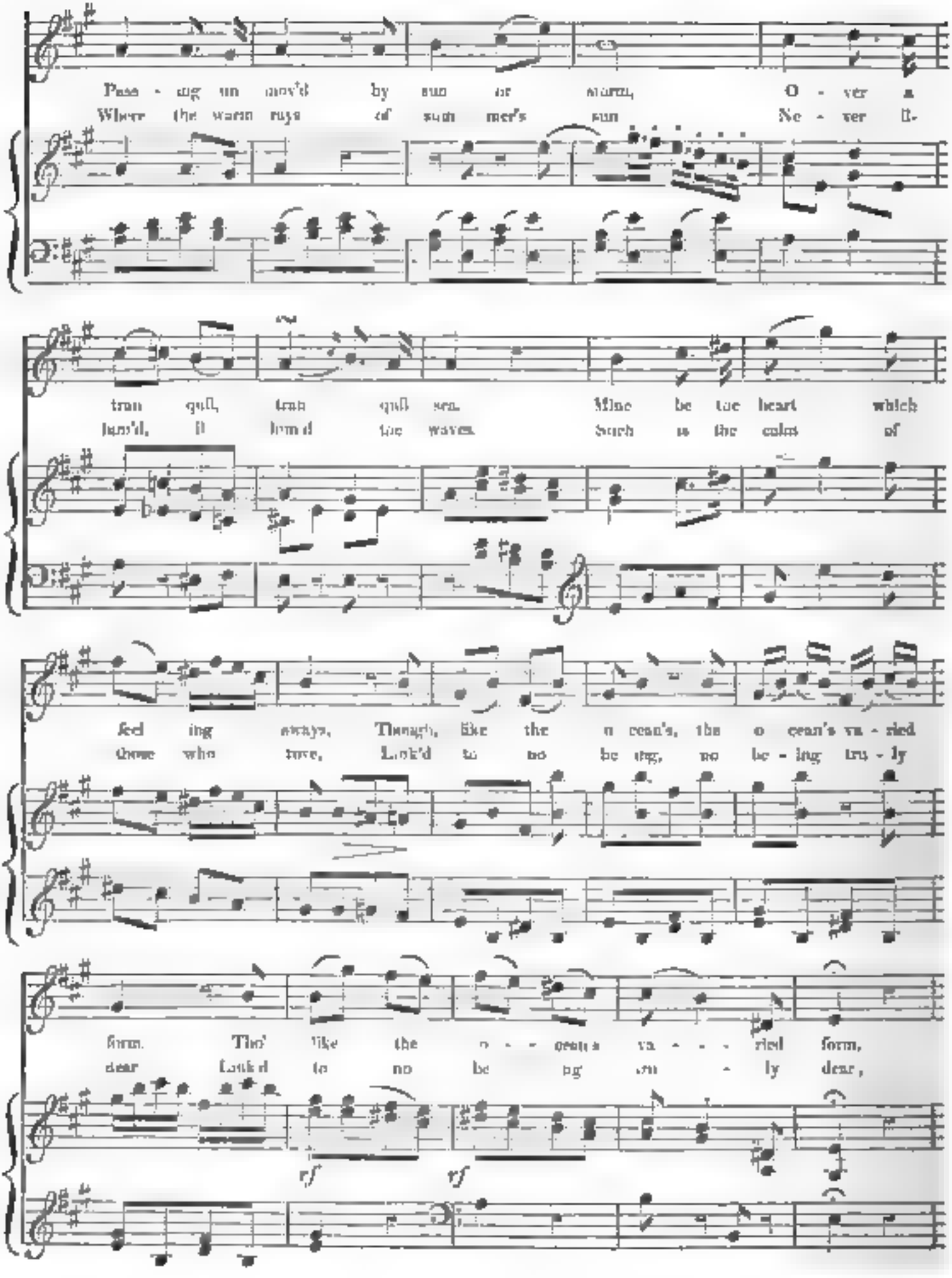
THE WORDS BY

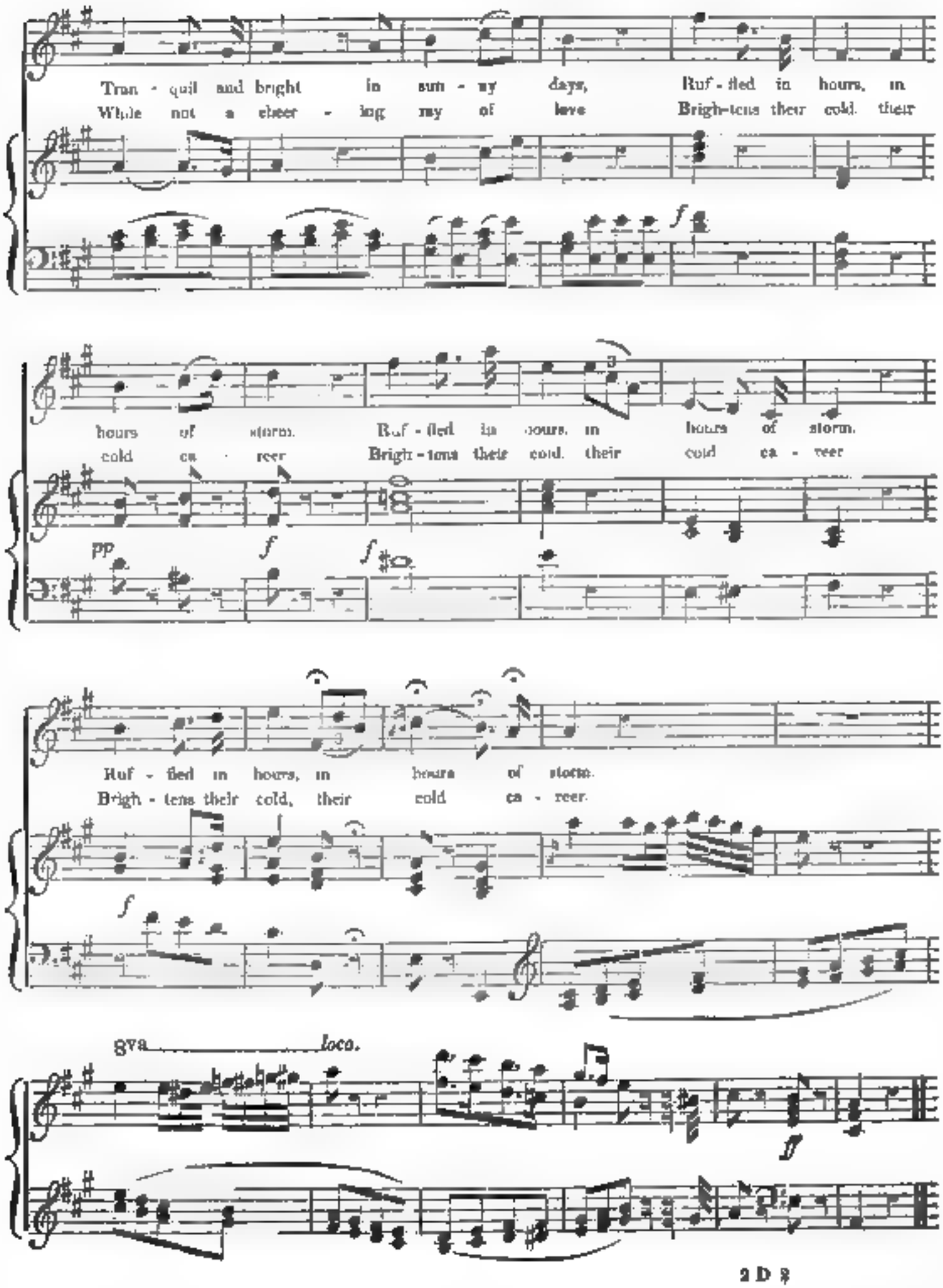
T. HAYNES BAYLY, Esq.,

COMPOSED BY JOHN BRAHAM, Esq.

(From the 2nd Volume of Miniature Lyrics, by permission of Messrs. Willis & Co.)


LARGHETTO.
1 Tell me no more that
2. Dark as a stream whose
hearts less warm,
wa - ters run
Feel not the sor - rows felt - by me,
Un - der the earth in hid - den caves,


Pass - ing un mov'd by sun or storm, O - ver a
Where the warm rays of sum mer's sun Ne - ver li-
tran quil, tran quil sea. Mine be the heart which
lan'd, li lon'd the waves. Such is the calm of
feel ing aways, Though, like the o cean's, the o cean's va - ried
those who love, Look'd to no be ing, no be - ing tru - ly
form. Tho' like the o - - - cean's va - - - ried form,
dear Look'd to no be ing so - ly dear,
rf rf


Tran - quil and bright in sun - ny days, Ruf - fled in hours, in
While not a cheer - ing ray of love Brigh-tens their cold, their
hours of storm. Ruf - fled in hours, in hours of storm.
cold ca - reer Brigh - tens their cold, their cold ca - reer
Ruf - fled in hours, in hours of storm.
Brigh - tens their cold, their cold ca - reer.
8va loco.

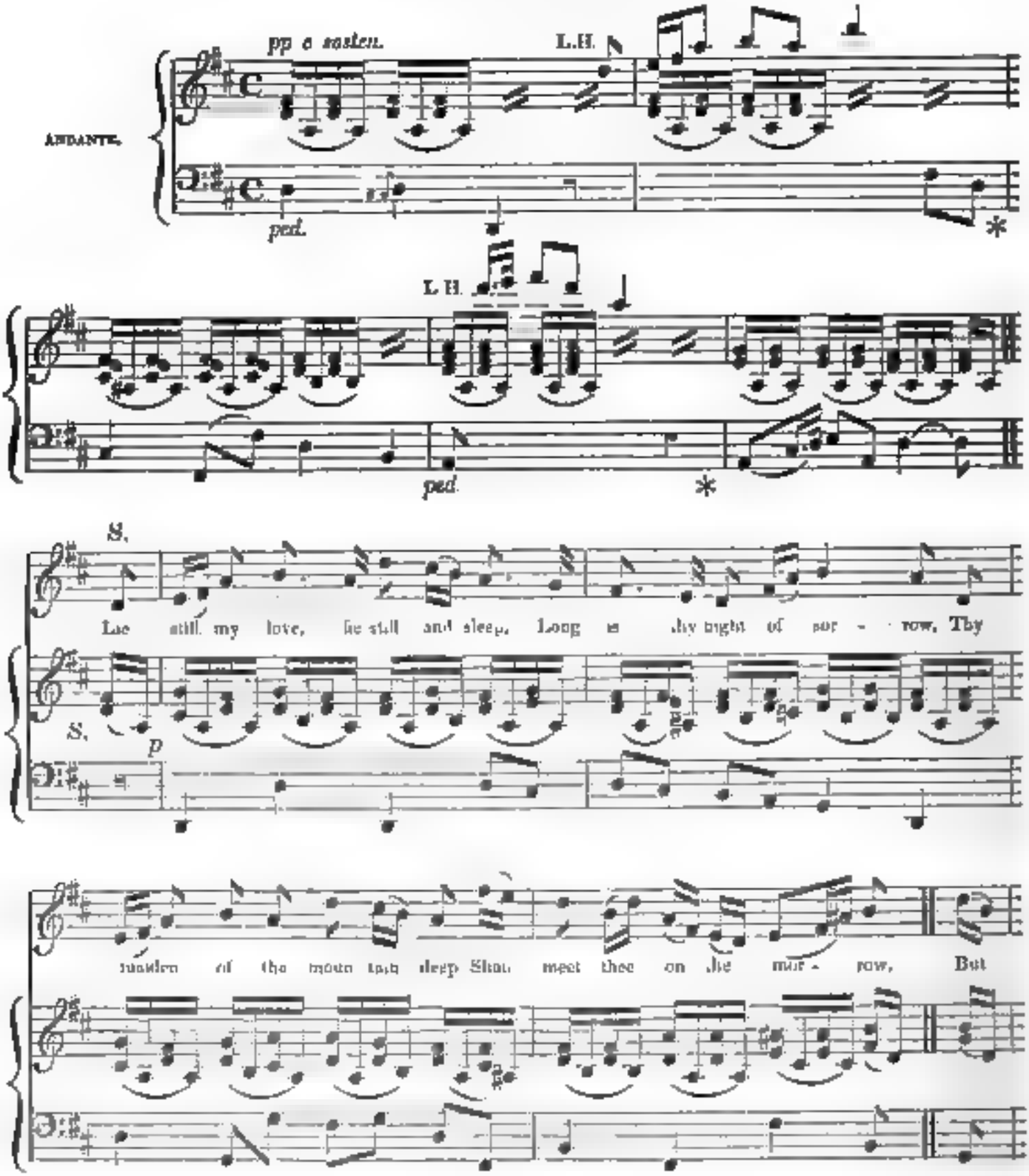
The Mermaid's Song.

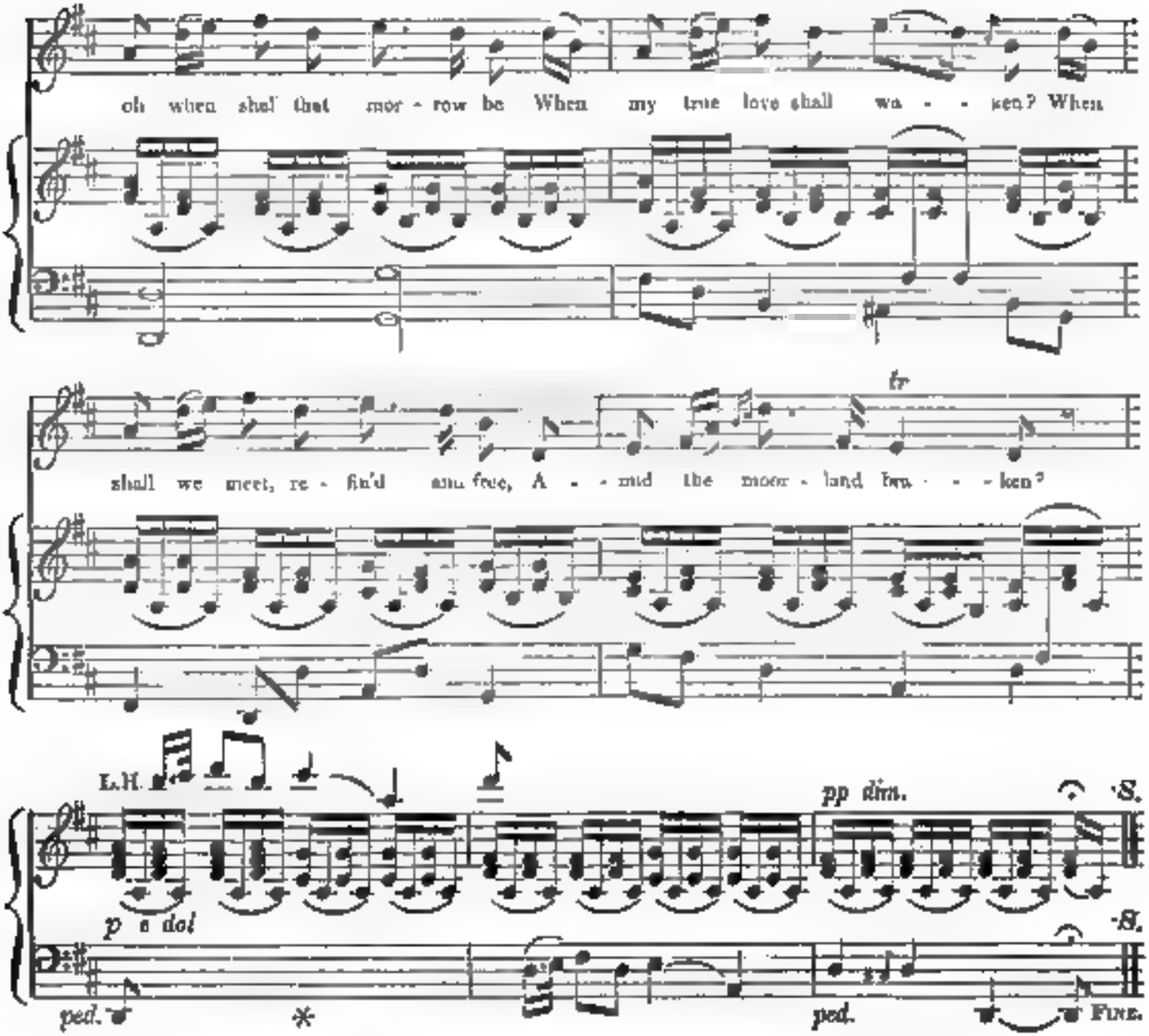
(FROM THE BORDER GARLAND.)

THE WORDS AND MELODY BY JAMES HOGG,
THE ETTRICK SHEPHERD;

THE SYMPHONIES AND ACCOMPANIMENTS

By JAMES DEWAR.




oh when shall that mor - row be When my true love shall wa - - ken? When
tr
shall we meet, re - fin'd and free, A - - mid the moon - land bro - - ken?
L.H.
pp dim.
S.
p e dol
S.
ped.
ped.
Fine.

II.

Full low and lonely is thy bed—
The worm o'en flies thy pillow.
Where now the lips so comely red
That kiss'd me 'neath the willow?
Oh, I must laugh, do as I can,
Even 'mid my song of mourning,
At all the fanning freaks of man,
To which there's no returning.

III.

Lie still, my love, lie still and sleep,
Hope lingers o'er thy slumber!
What though thy years beneath the steep
Should all its stores outnumber?
Though moons steal o'er, and season's fly,
On time's swift wing unstaying,
Yet there's a spirit in the sky
That lives o'er thy decaying.

IV

In domes beneath the water-springs,
No end hath my sojourning,
And to this land of fading things
For hence be my returning.
For all the spirits of the deep
Their long, last leave are taking—
Lie still, my love, lie still and sleep,
Thy day is near the breaking.

Romance.

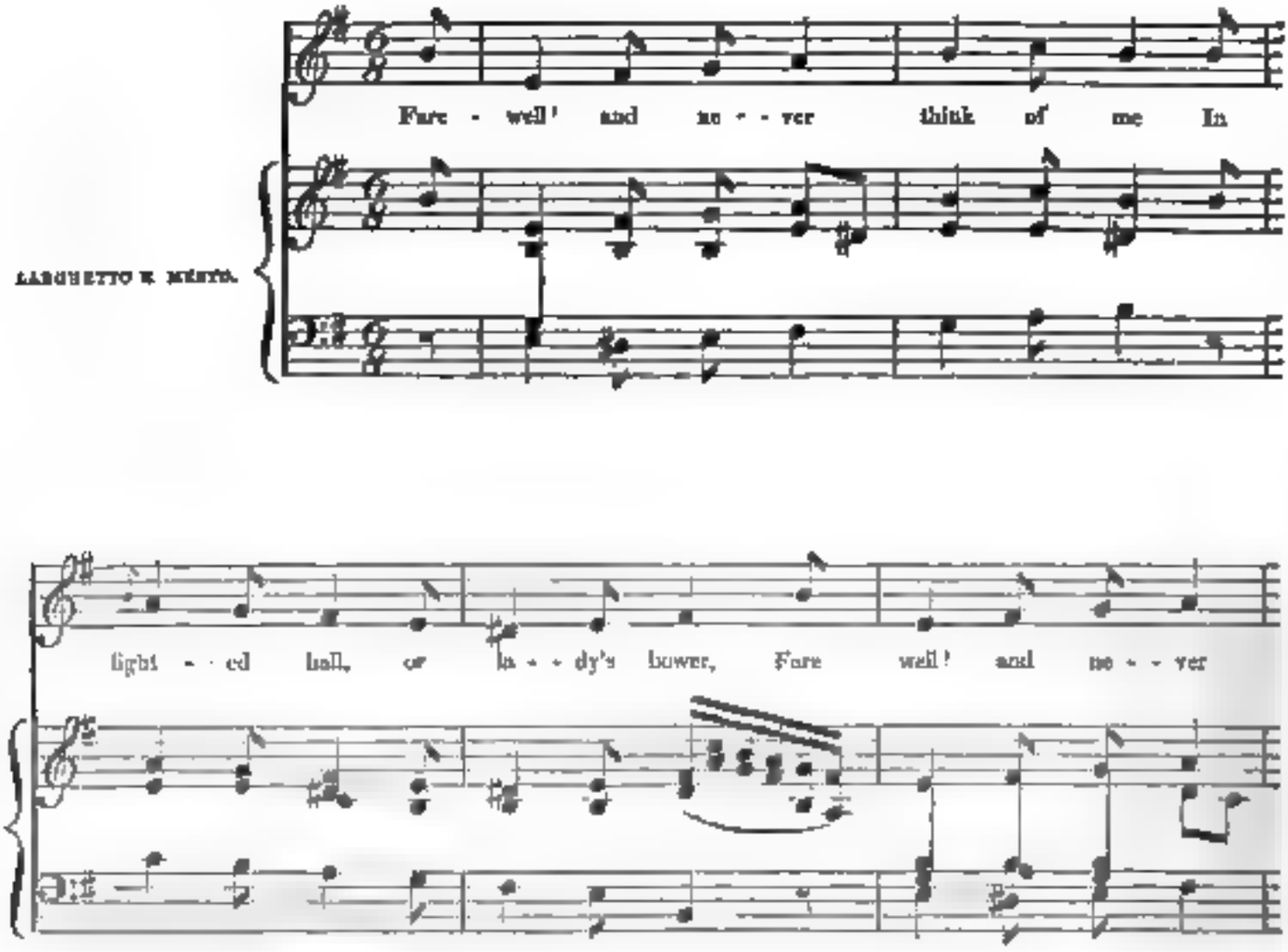
"FAREWELL! AND NEVER THINK OF ME,"

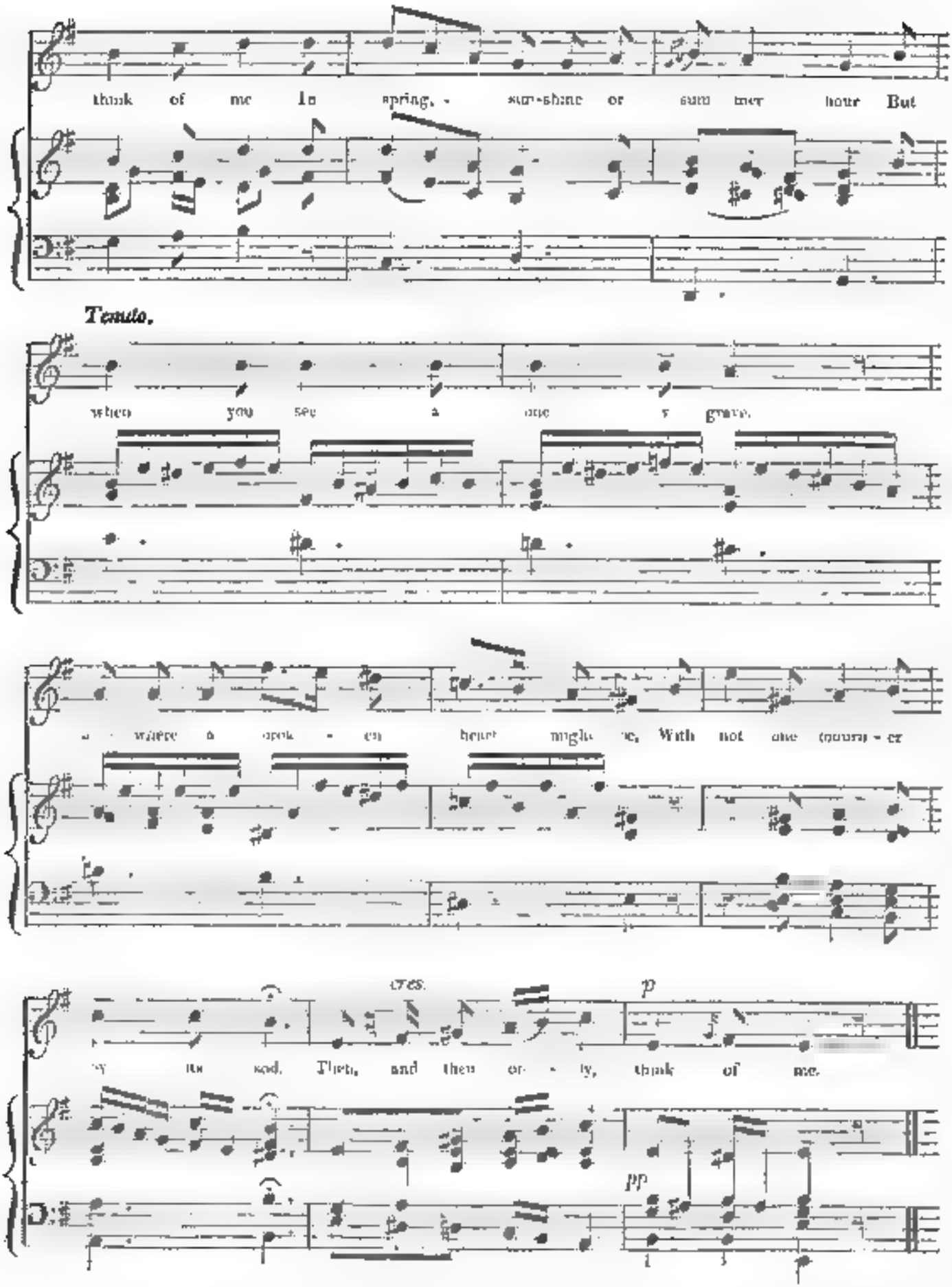
COMPOSED FOR THE HARMONICON,

BY

Miss WENSLEY, of Bath,

THE WORDS BY L. E. L.



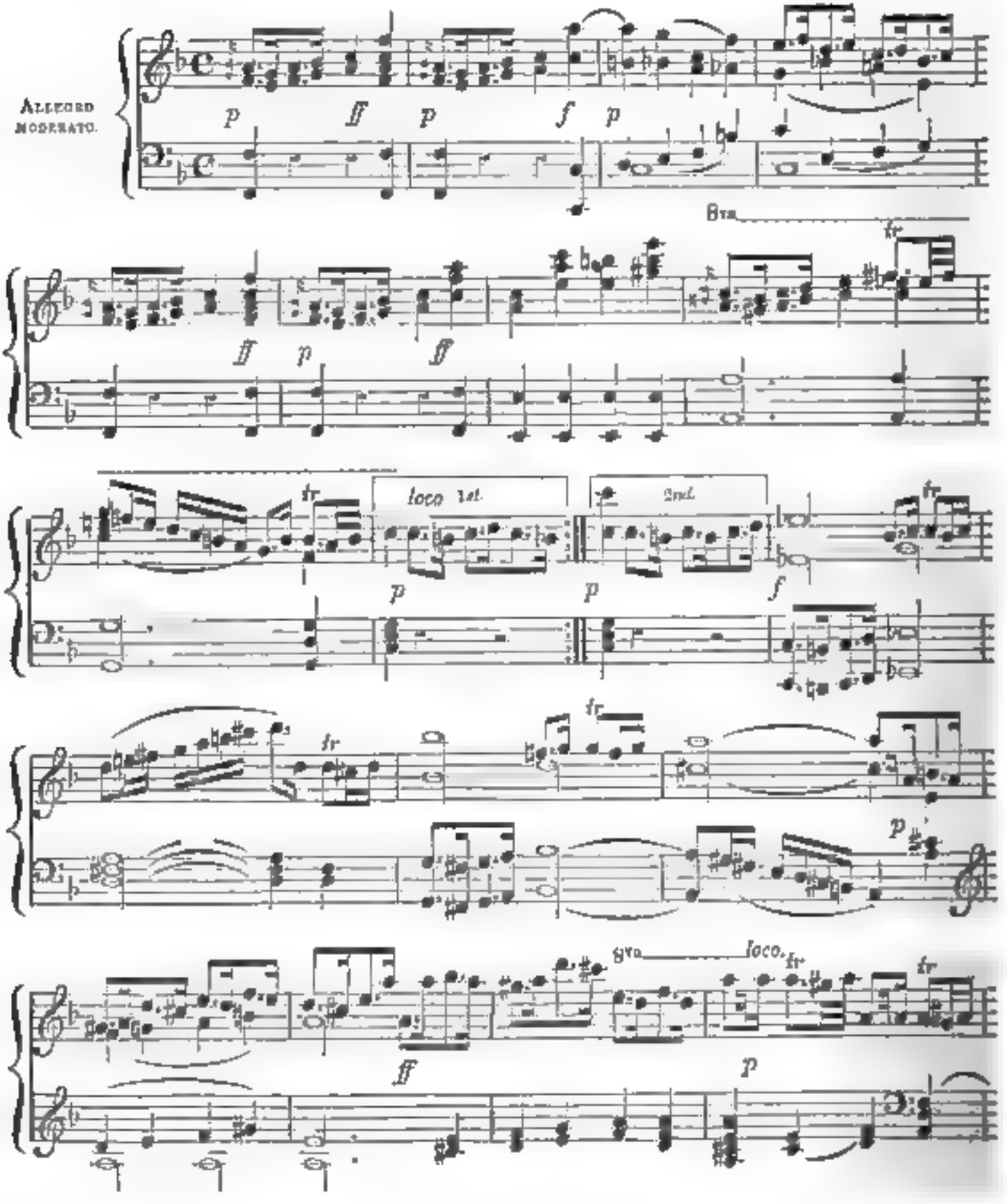

think of me In spring, - sun-shine or sum mer hour But
Tenuto.
when you see a one s grave,
where a crok - en heart might lie, With not one (mourn) - er
cres.
p
ry its sod. Then, and then or - ly, think of me.
pp

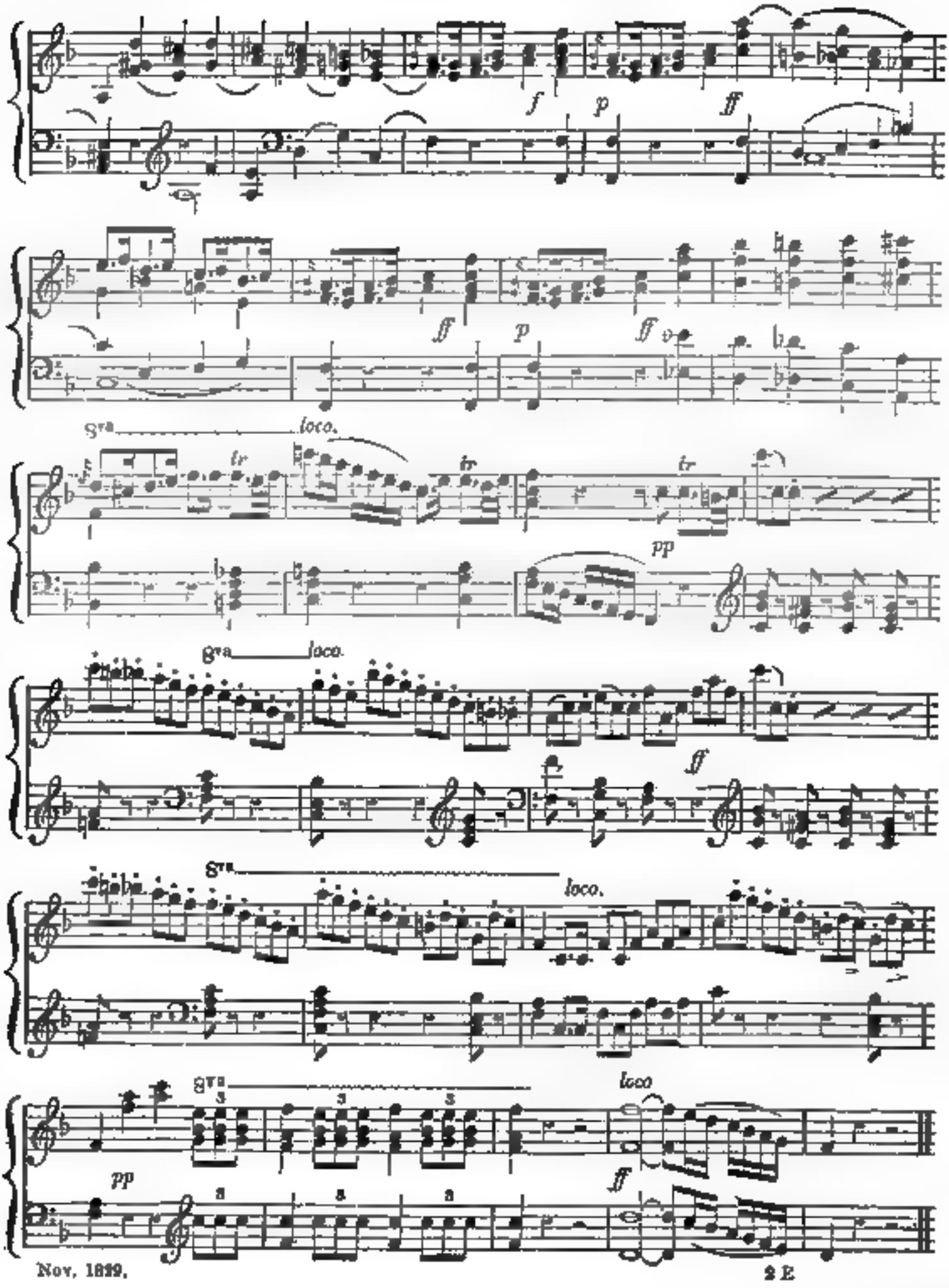
Grand March,

In *LE COLPORTEUR,*

Composed by GEORGE ONSLOW, Esq.,

AND ARRANGED BY HIM FOR THE PIANO-FORTE.



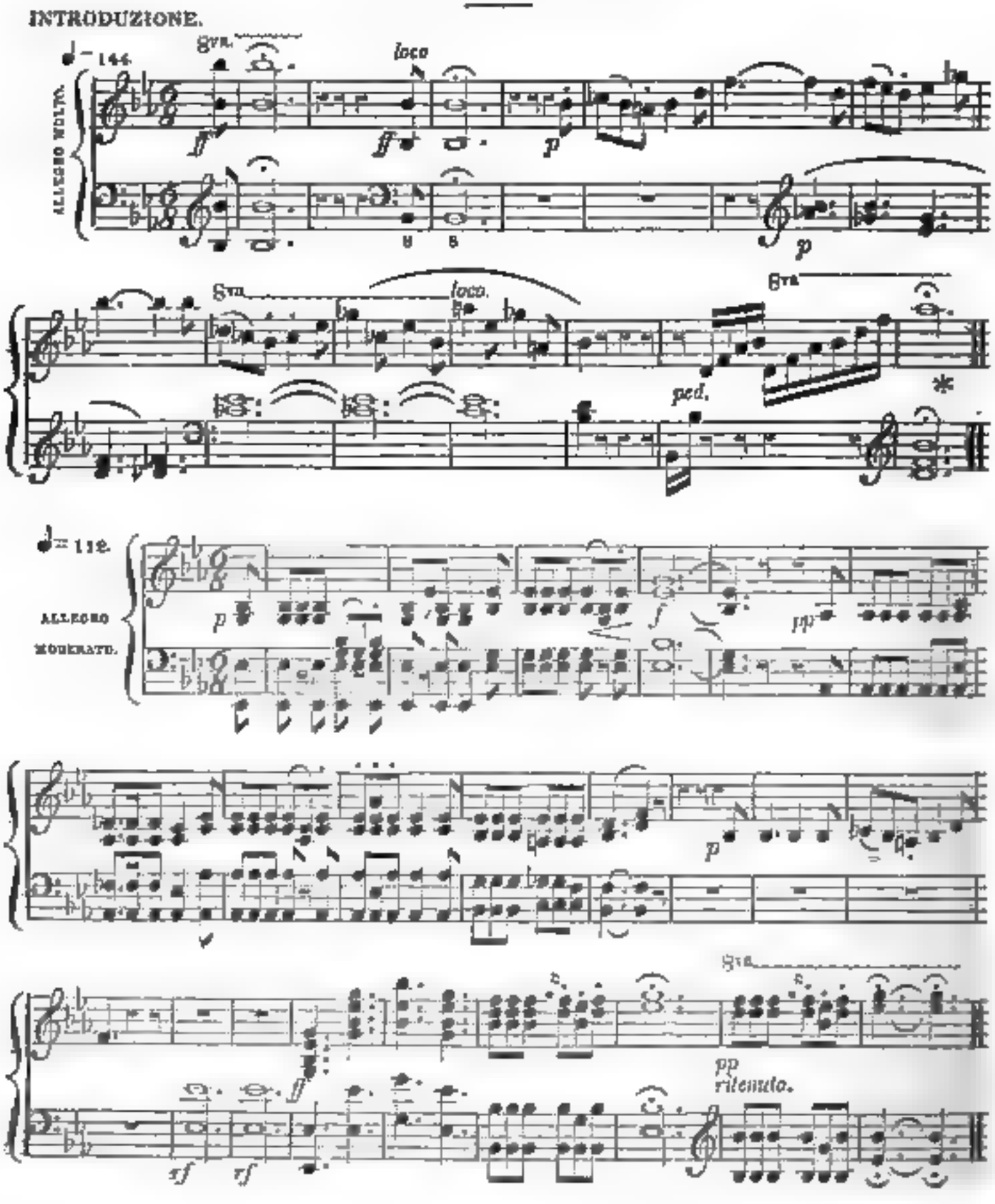

f
p
ff
ff
p
ff
8va
loco.
tr
tr
tr
pp
8va
loco.
ff
8va
loco.
8va
loco
pp
ff

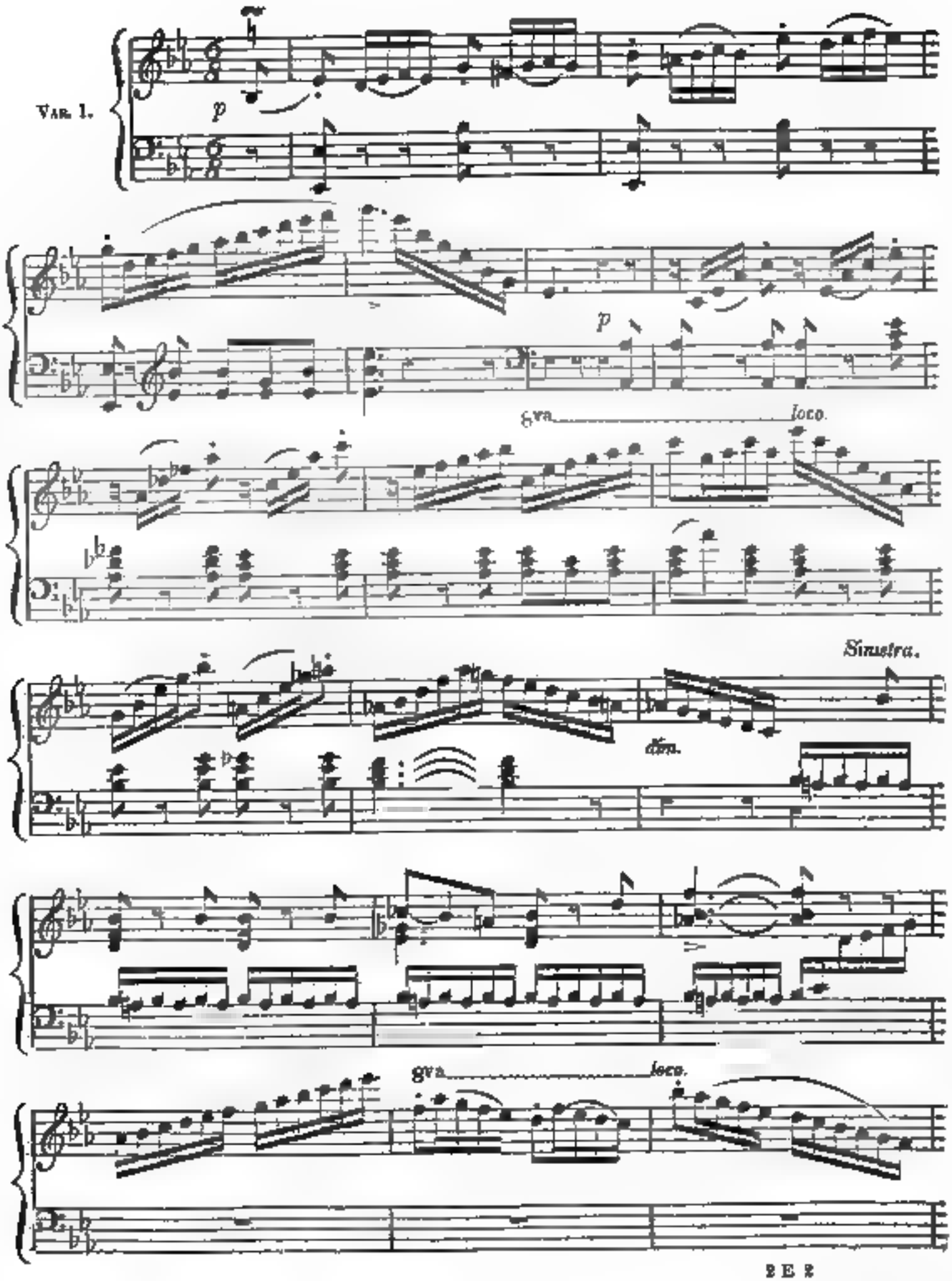
Chœur des Chasseurs de Lutzow,

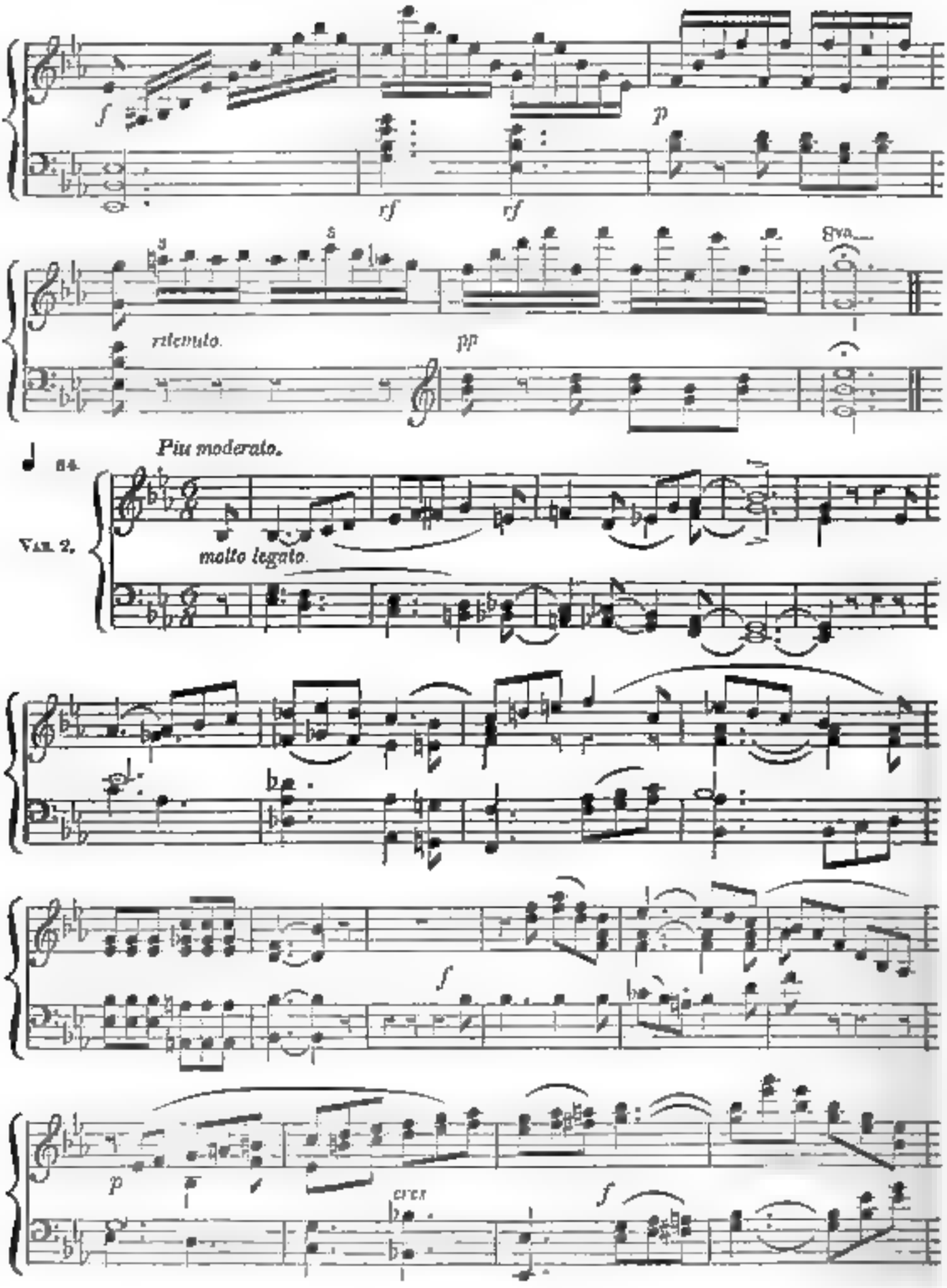
COMPOSED BY C. M. VON WEBER.

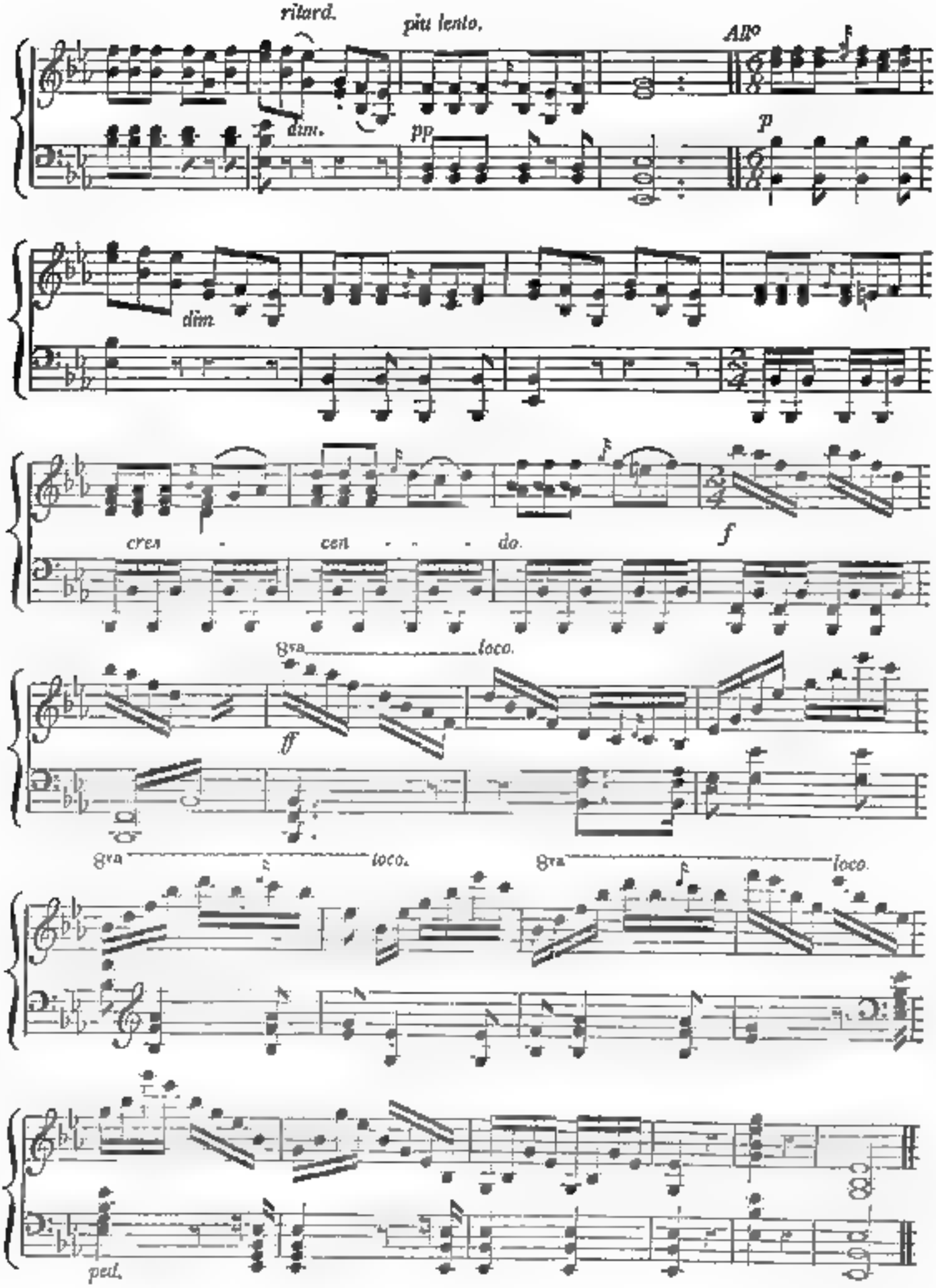
WITH VARIATIONS FOR THE PIANO-FORTE,

By J. P. PIXIS. Op. 90.




Var. 1.
p
p
8va
loco.
Sinistra.
dim.
8va
loco.


f
p
rf
rf
8va
ritenuto.
pp
Più moderato.
84.
Var. 2.
molto legato.
f
p
cresc.
f



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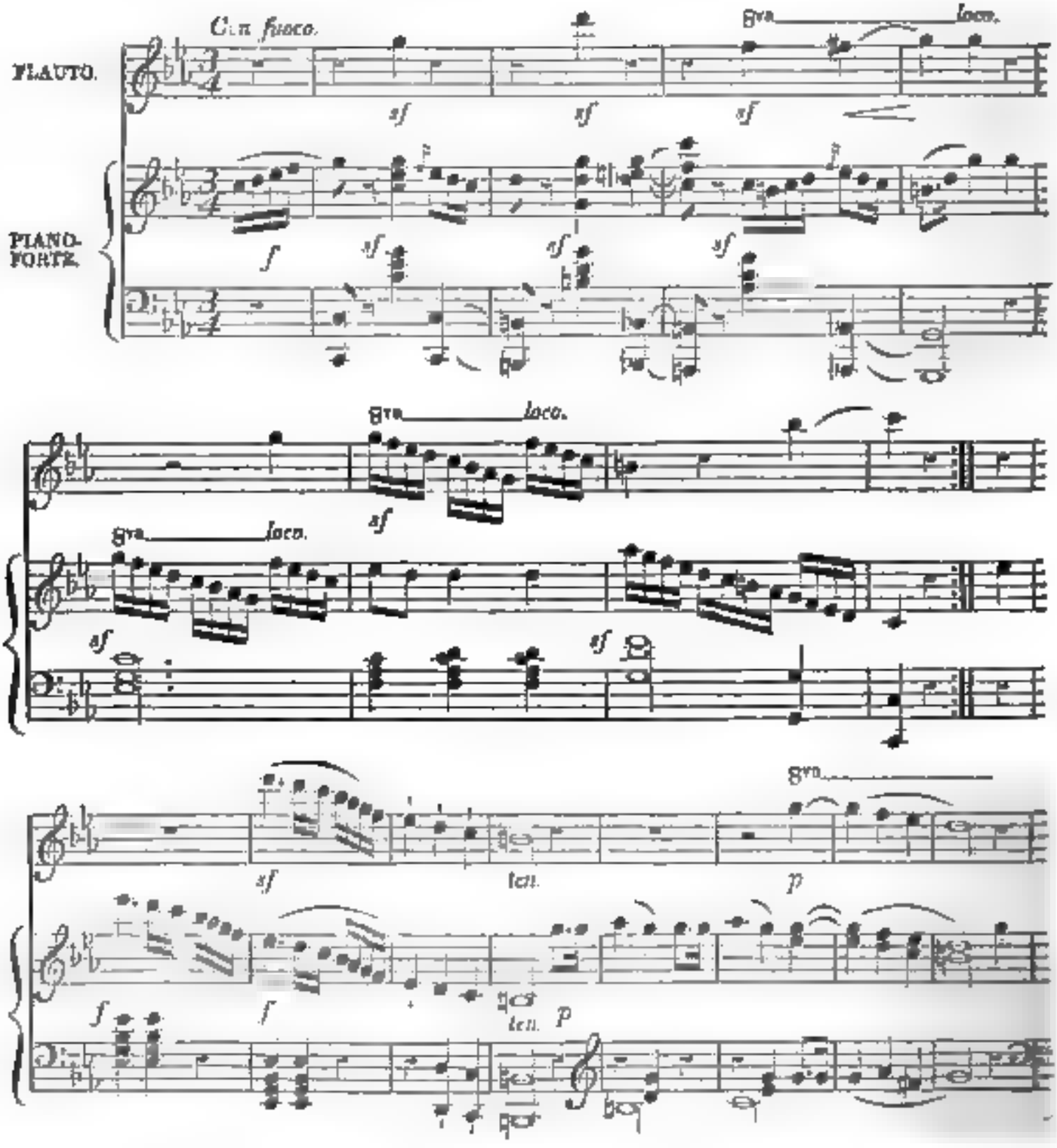
Minuetto,

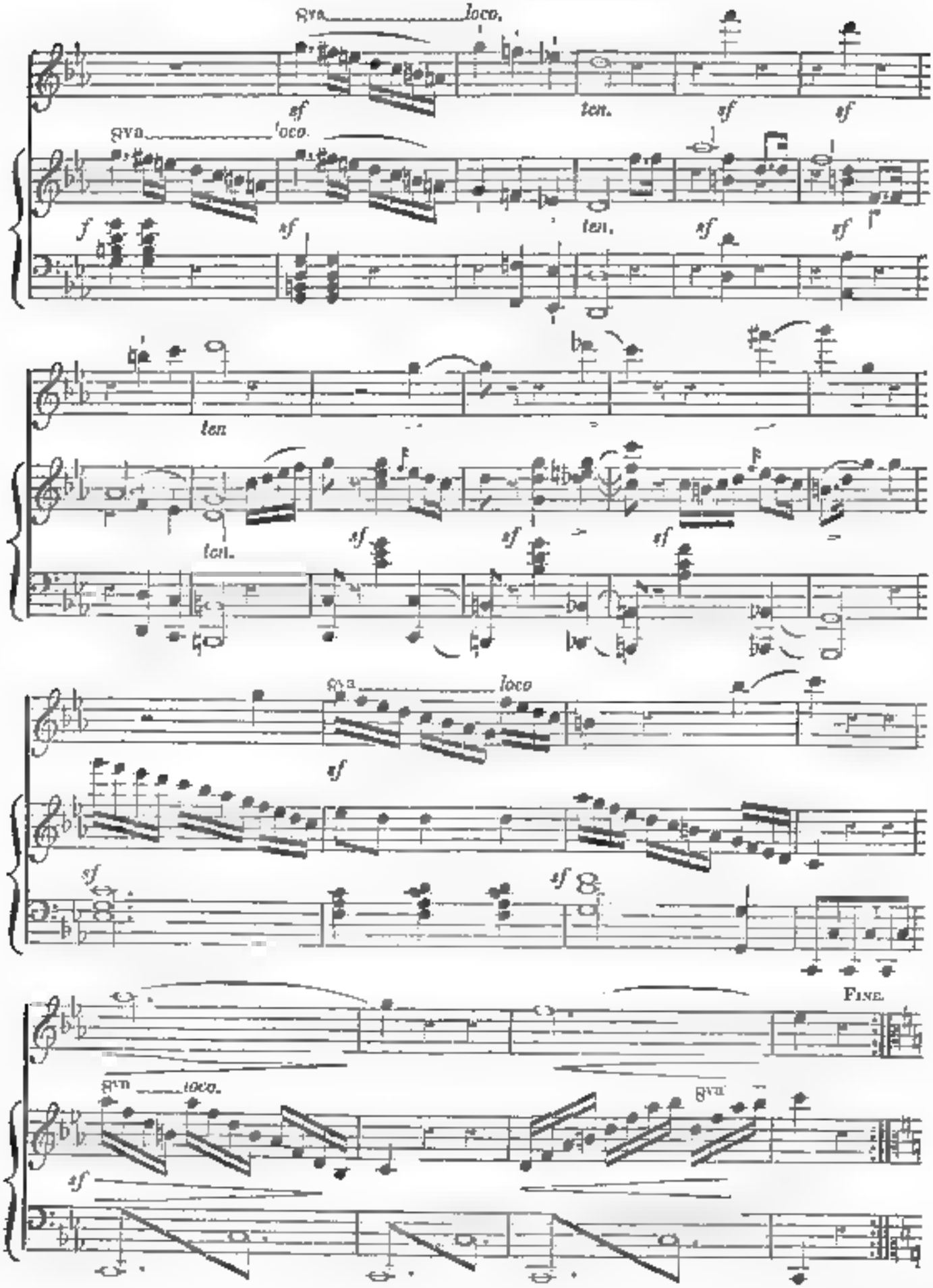
FOR THE PIANO-FORTE AND FLUTE,

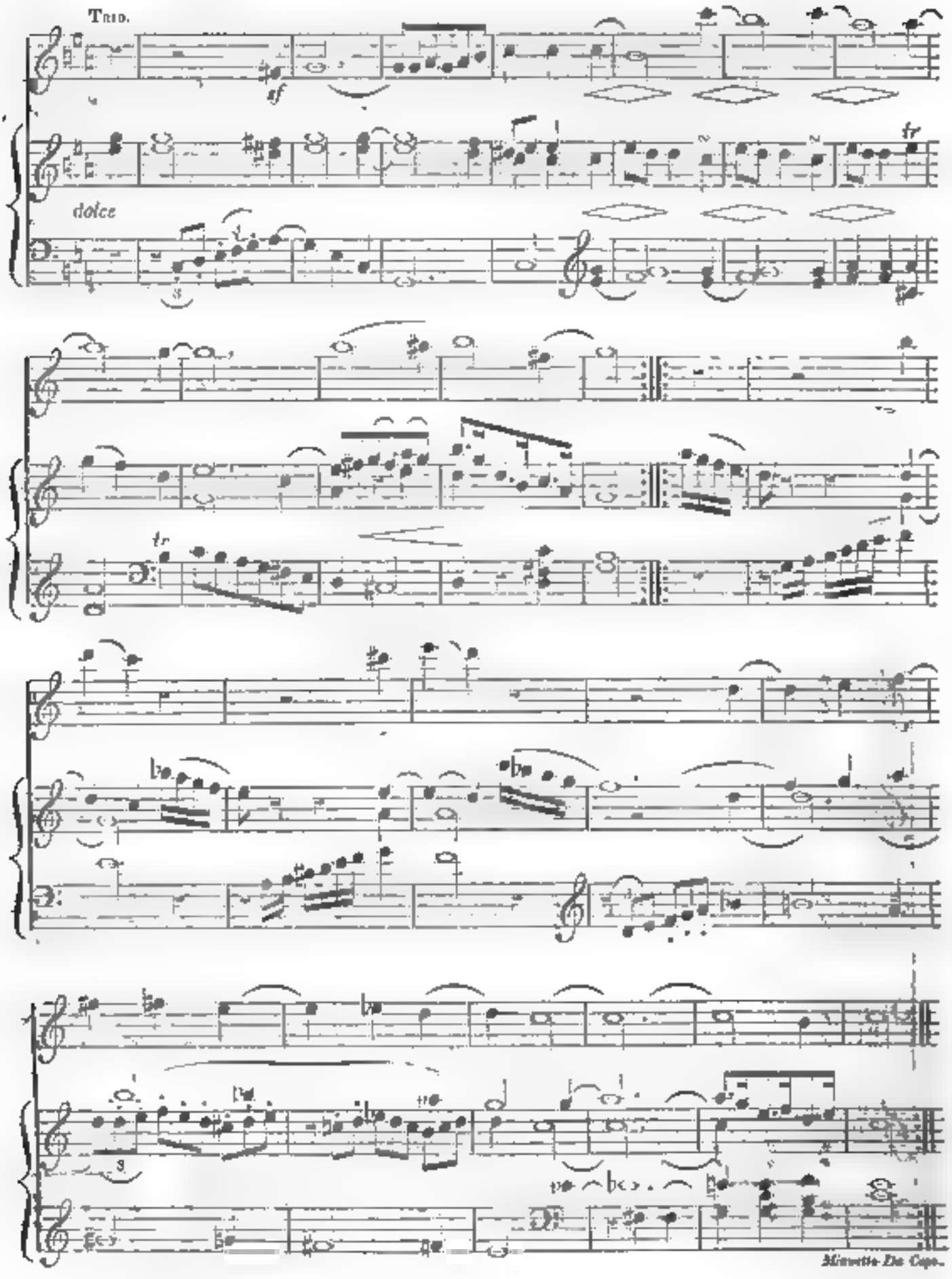
COMPOSED FOR

THE HARMONICON,

By JOHN THOMSON, Esq., (of Edinburgh.)

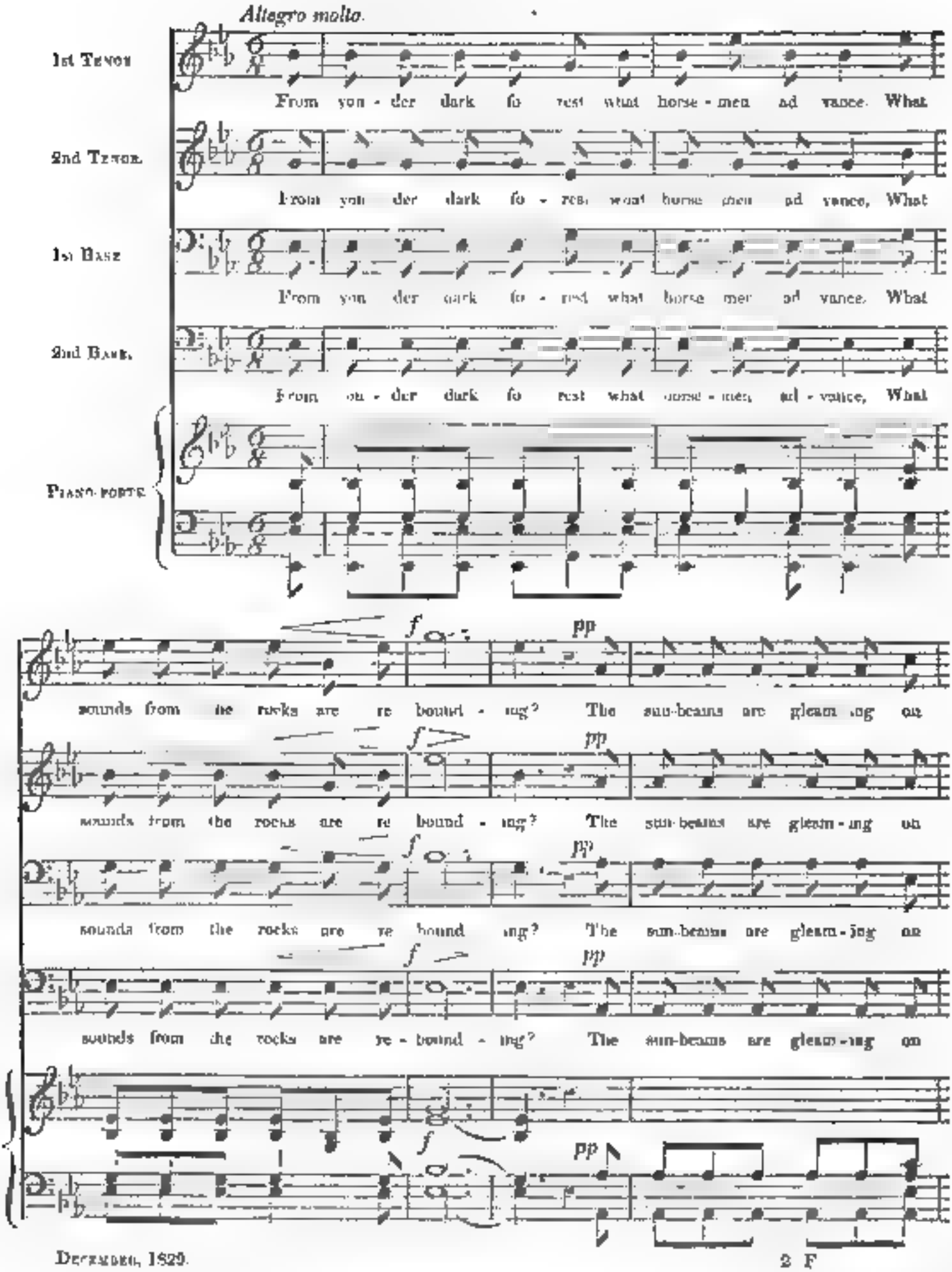


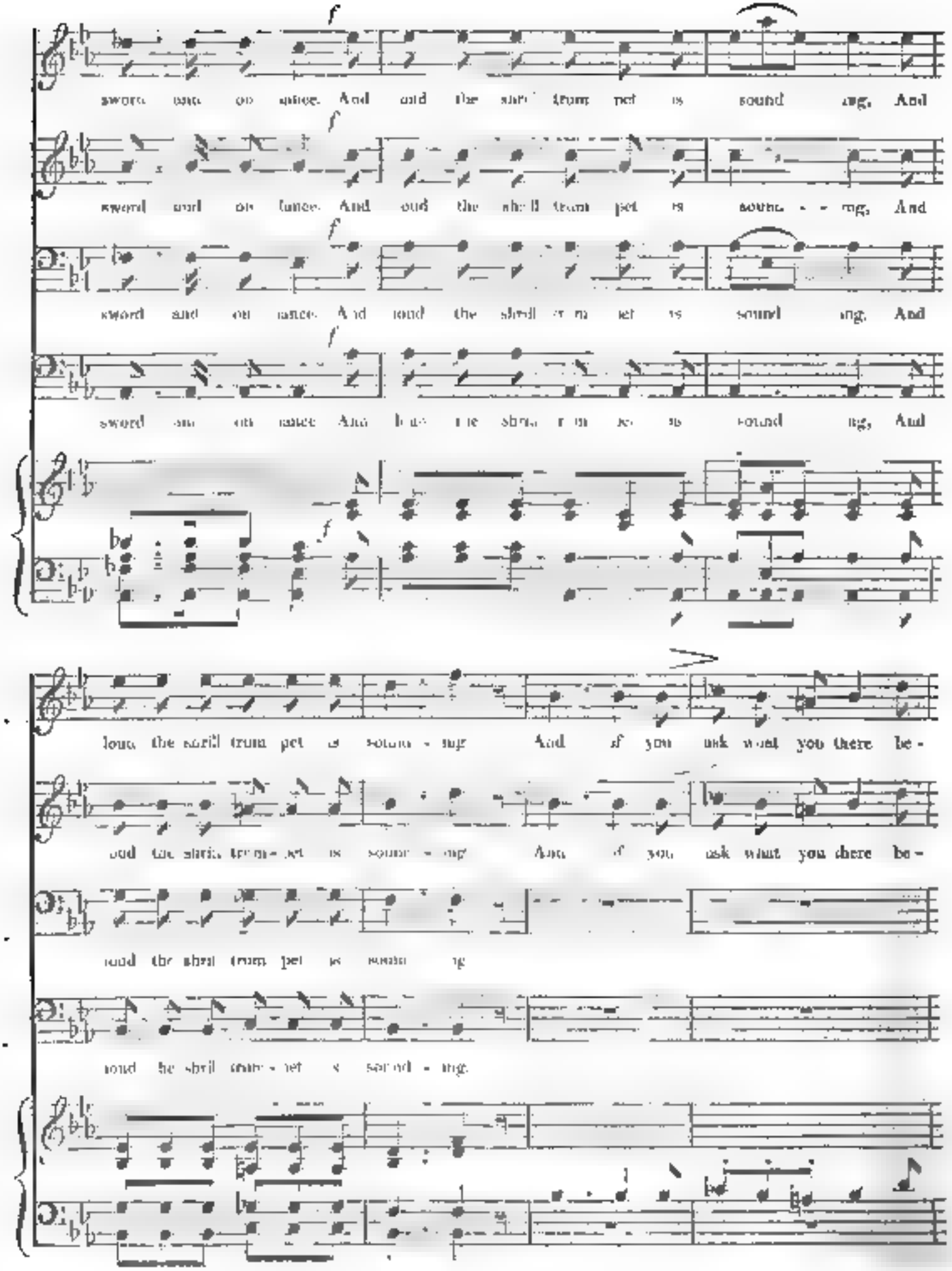

8va loco.
sf
ten.
sf
sf
8va loco.
f
sf
ten.
sf
sf
ten
ten.
sf
sf
sf
8va loco
sf
sf
sf 8
Fine.
8va loco.
sf
8va

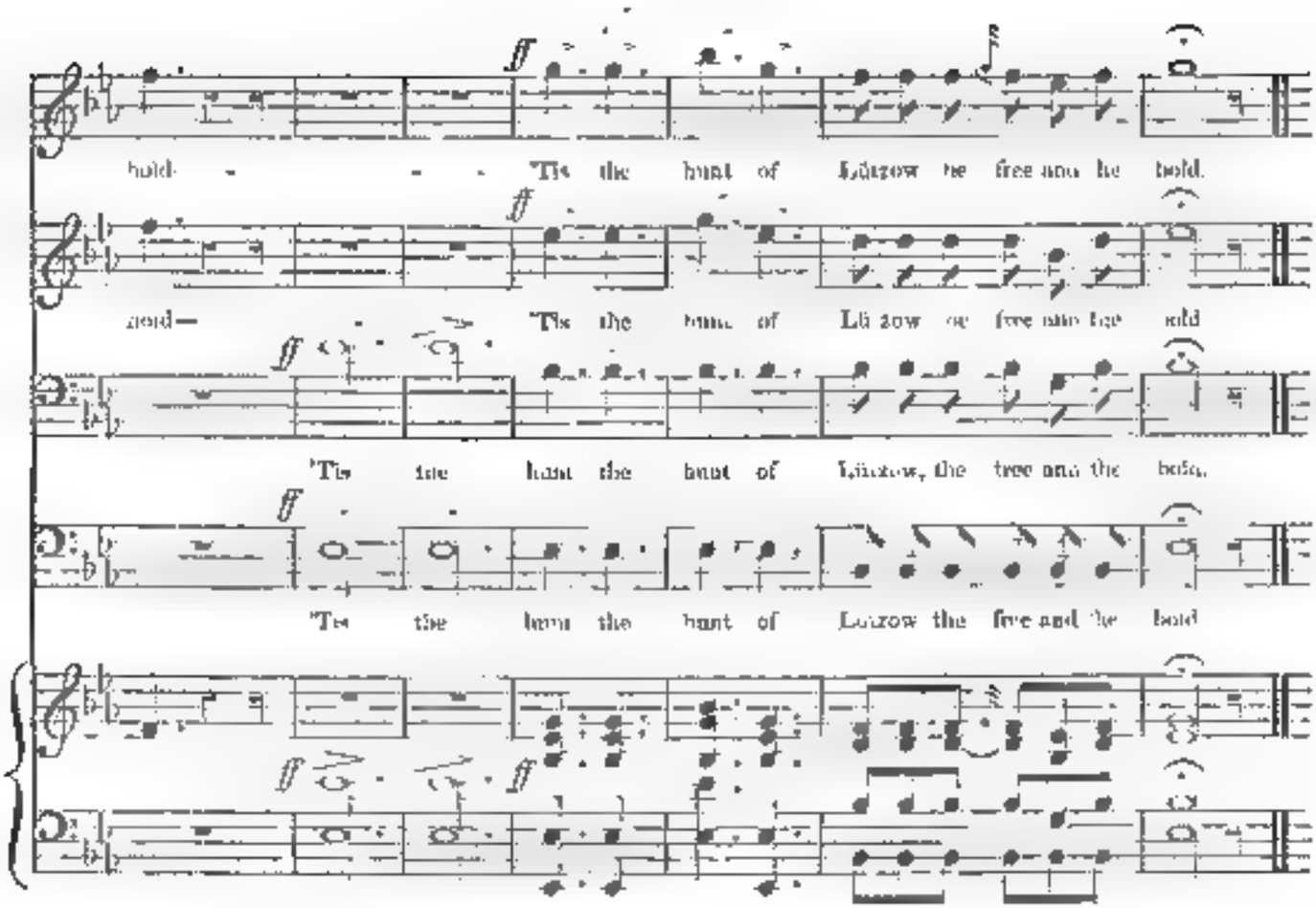

Trio.
sf
tr
dolce
tr
Minuetto Da Capo.

LÜTZOW'S WILD HUNT.

From APOLLO'S GIFT, *or* THE MUSICAL SOUVENIR FOR 1830. (*See Review of Music.*)


Allegro molto.
1st Tenor
From yon - der dark fo - rest what horse - men ad - vance. What
2nd Tenor.
From yon der dark fo - rest what horse men ad - vance, What
1st Bass
From yon der dark fo - rest what horse men ad - vance. What
2nd Bass.
From yon - der dark fo - rest what horse - men, ad - vance, What
Piano-forte.
f
pp
sounds from the rocks are re bound - ing? The sun-beams are gleam - ing on
sounds from the rocks are re bound - ing? The sun-beams are gleam - ing on
sounds from the rocks are re bound ing? The sun-beams are gleam - ing on
sounds from the rocks are re - bound - ing? The sun-beams are gleam - ing on


f
sword and on lance. And loud the shril trum pet is sound ing, And
f
sword and on lance. And loud the shril trum pet is sound ing, And
f
sword and on lance. And loud the shril trum pet is sound ing, And
f
sword and on lance. And loud the shril trum pet is sound ing, And
f
loud the shril trum pet is sound - ing And if you ask what you there be -
loud the shril trum - pet is sound - ing And if you ask what you there be -
loud the shril trum pet is sound ing
loud the shril trum - pet is sound - ing.


hold. 'Tis the hunt of Lützow be free and be bold.
zeid— 'Tis the hunt of Lützow be free and be bold
'Tis the hunt the hunt of Lützow, the free and the bold.
'Tis the hunt the hunt of Lützow the free and the bold

II.

Why roars in yon valley the deadly fight?
What glittering swords are clashing?
Our true-hearted riders maintain the right,
And the torch of freedom is flashing.
And if you ask what you there behold—
'Tis the hunt of Lützow, the free and the bold.

III.

'Tis our hunt!—the proud tyrant and dastardly slave
Before our hunters are flying,
And weep not for us, if our country we save,
Although we have saved it dying!
From age to age it shall still be told,
'Twas the hunt of Lützow, the free and the bold.

Note.—Major Lützow commanded a free corps in the years 1813 and 1814 in the German war against France. This corps chiefly consisted of students, and, from their wearing a black uniform, they were commonly called the Black Hunters.

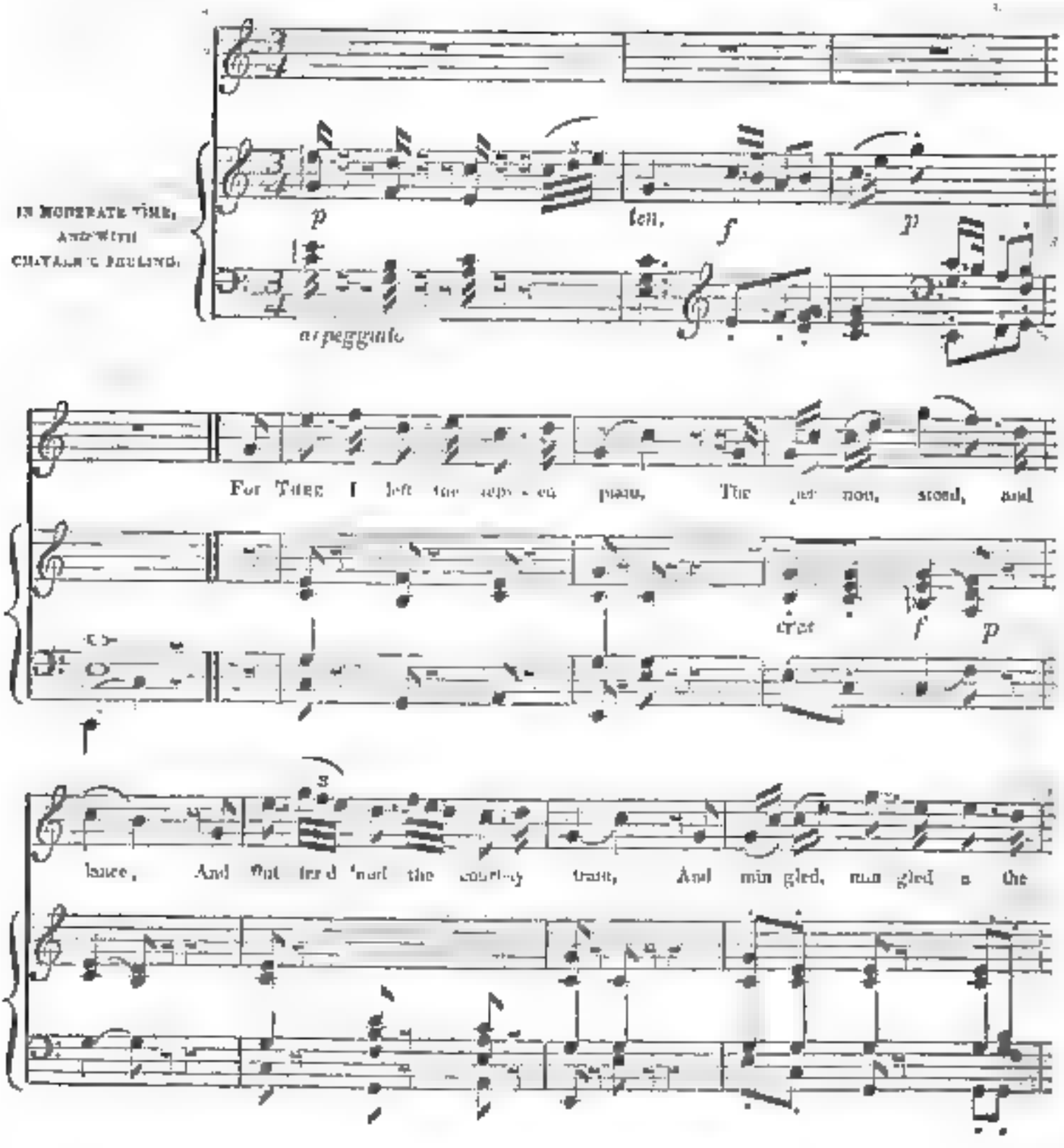
Song.

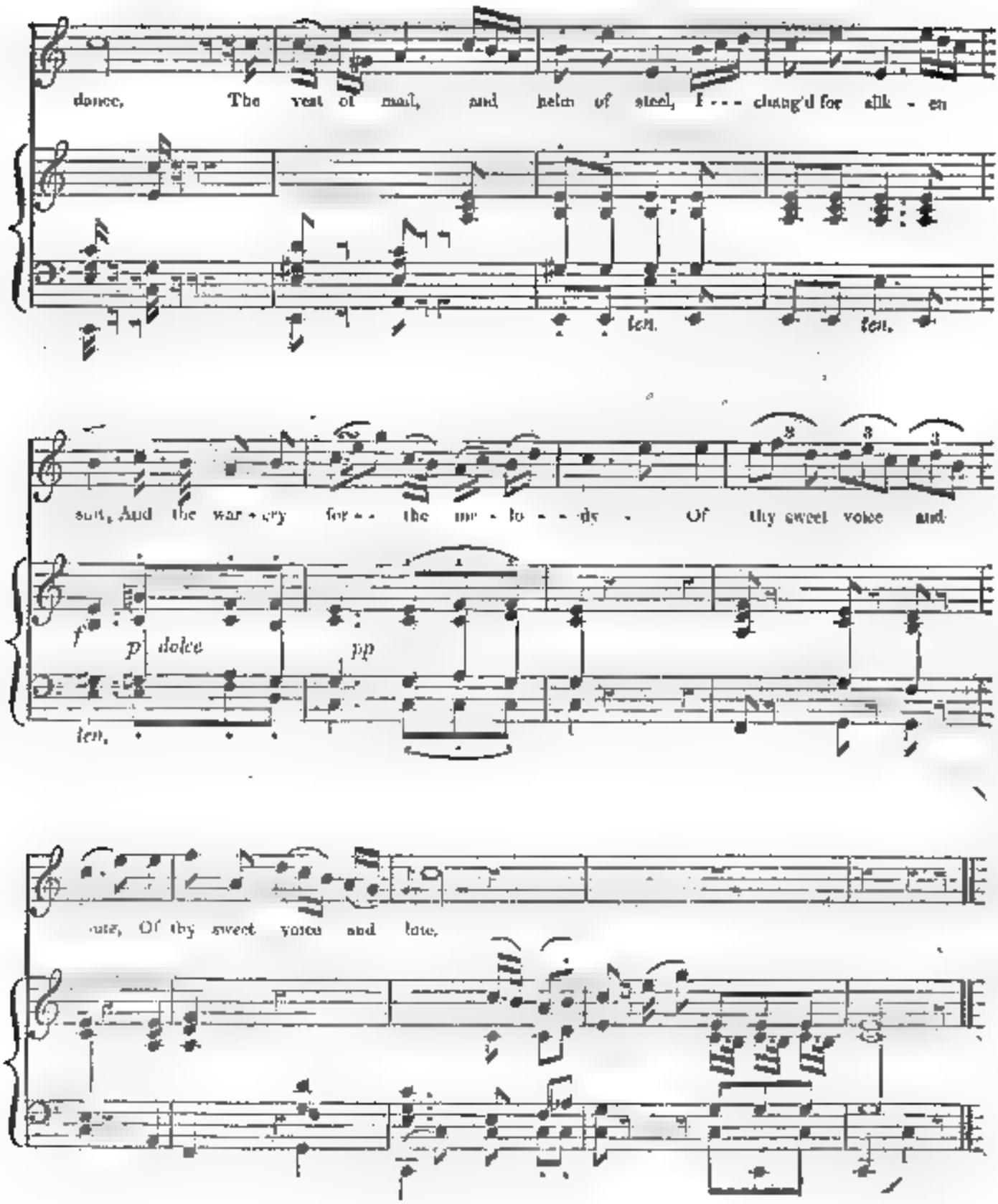
"FOR THEE I LEFT THE TENTED PLAIN."

From THE MUSICAL BIJOU for 1840.

COMPOSED BY HENRY R. BISHOP.

(See the Review of the present Number.)



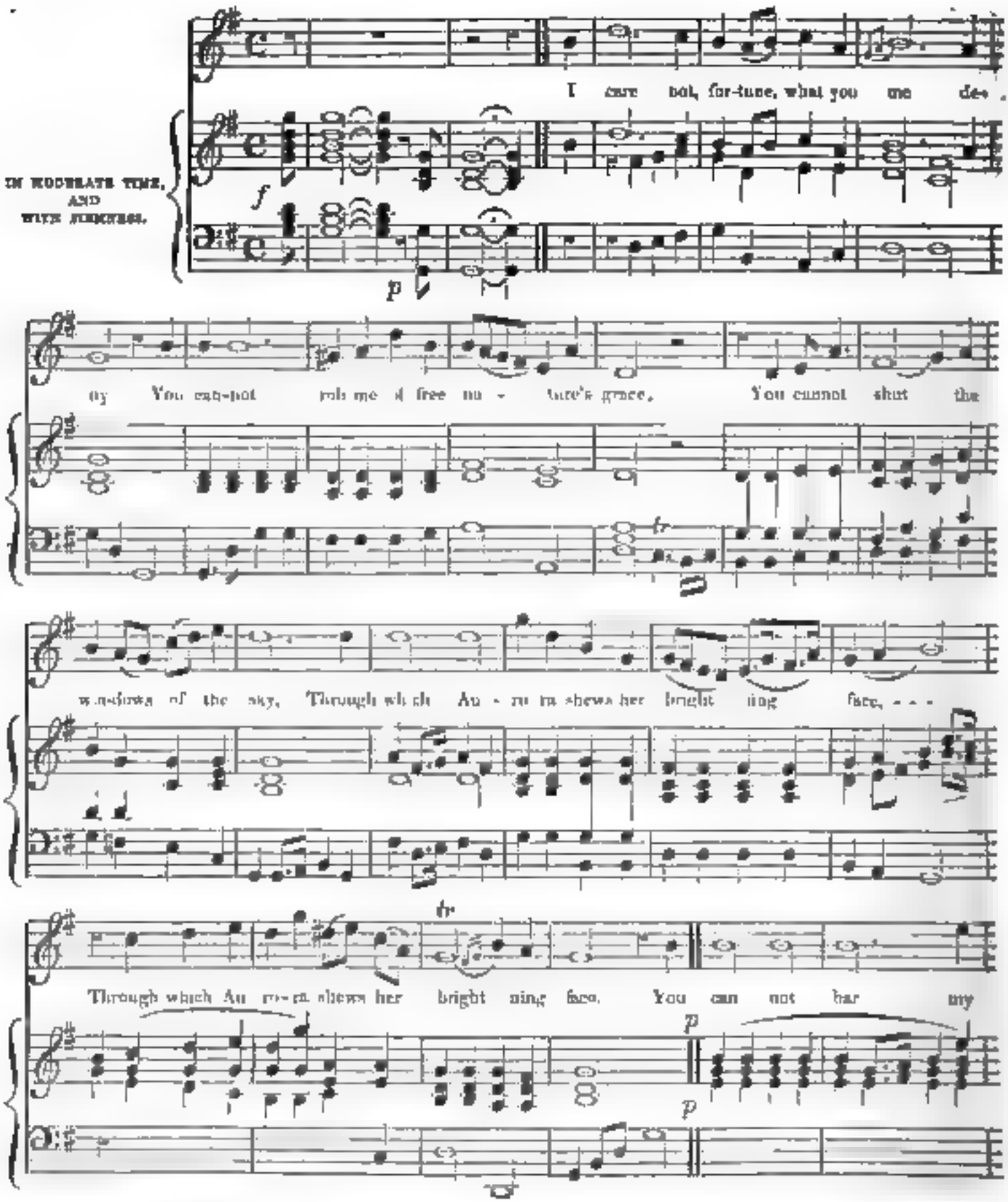

dance, The vest of mail, and helm of steel, I - - - clang'd for silk - en
ten. ten.
suit, And the war - cry for - - the mo - to - - - dy - Of thy sweet voice and
f p dolce pp
ten.
lute, Of thy sweet voice and love.

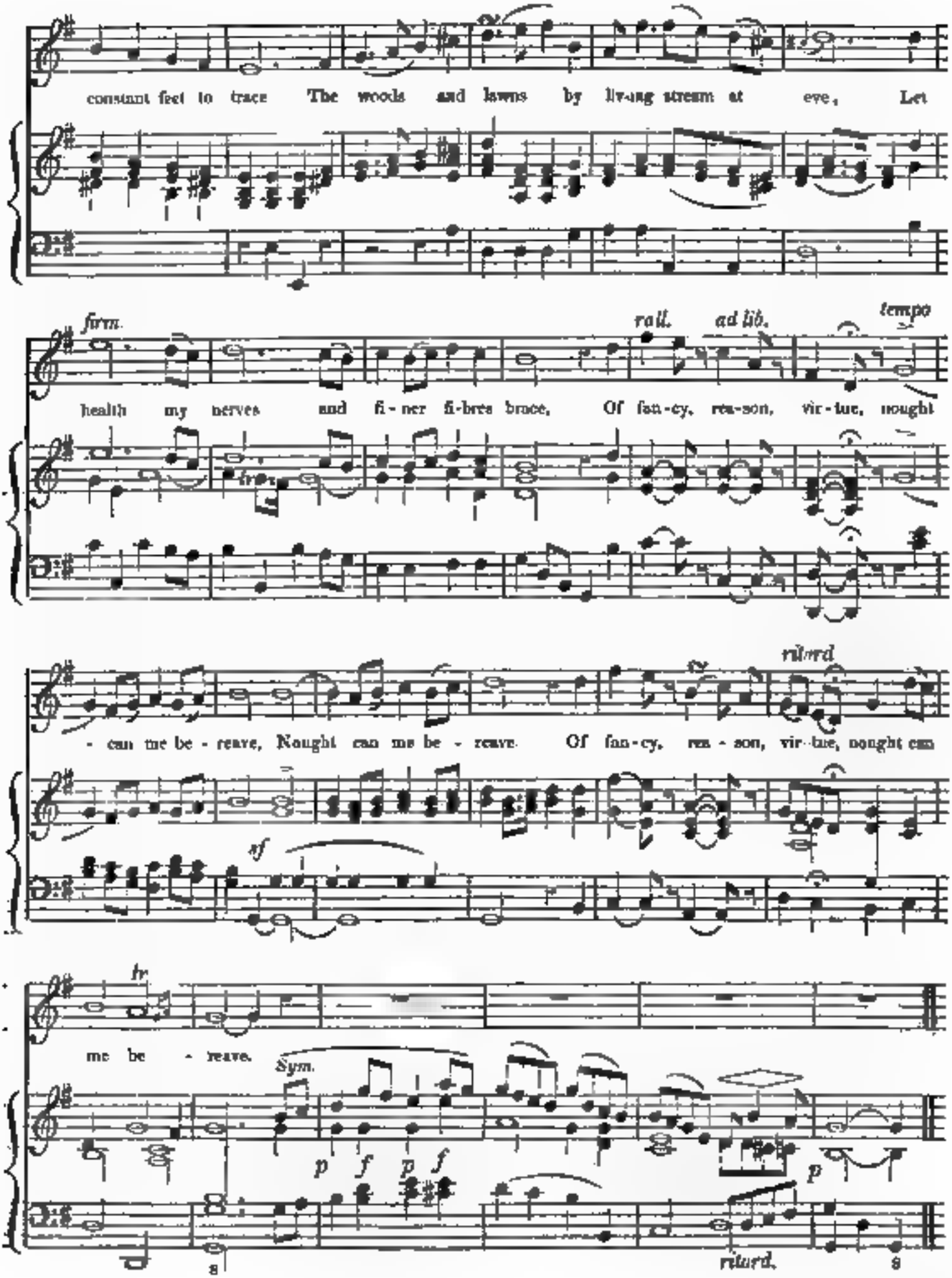
Song, "*I CARE NOT, FORTUNE,*"

COMPOSED FOR THE HARMONICON

By FREDERICK WILLIAM HORNCASTLE.

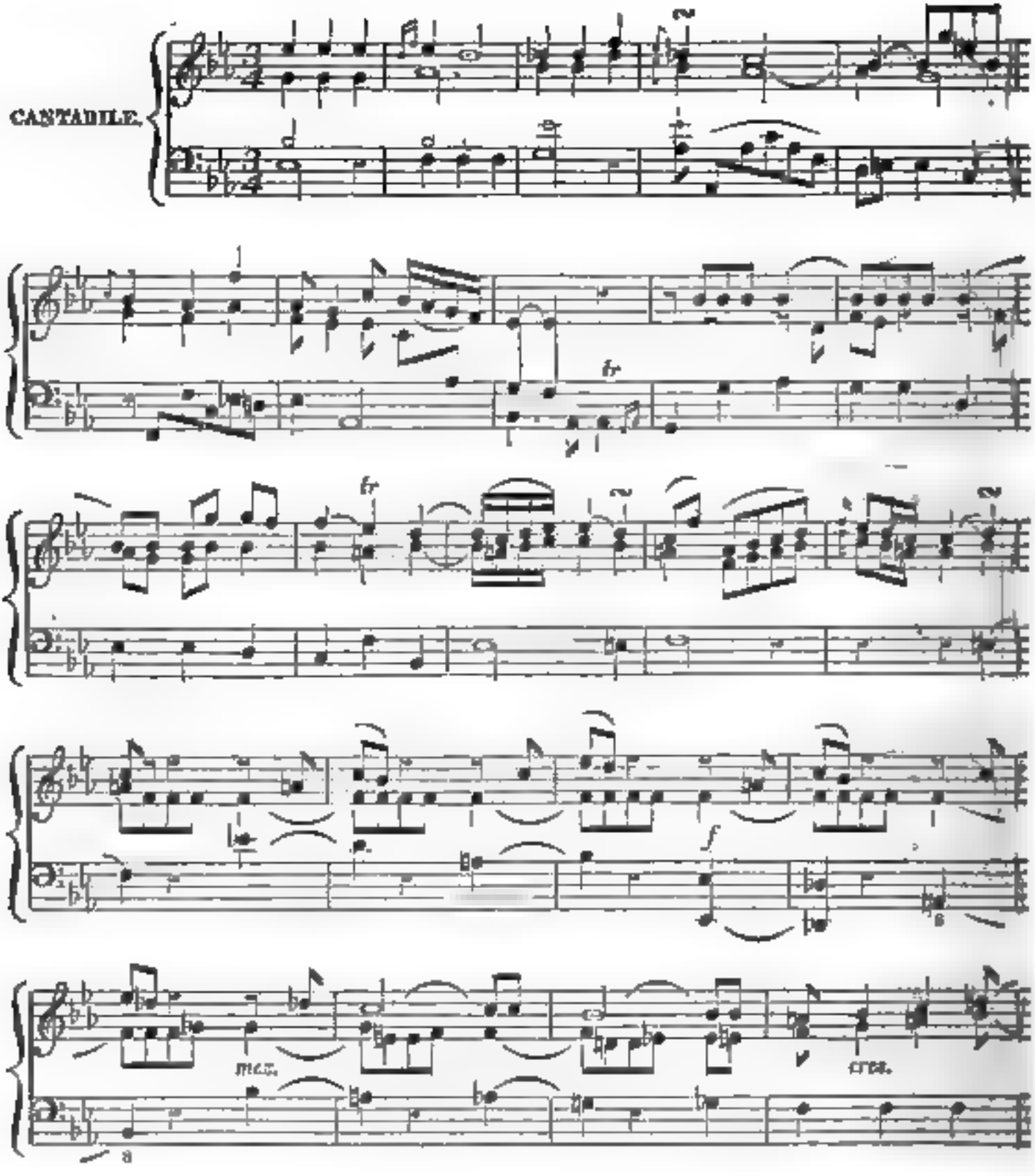
THE WORDS FROM THOMSON'S *CASTLE OF INDOLENCE.*

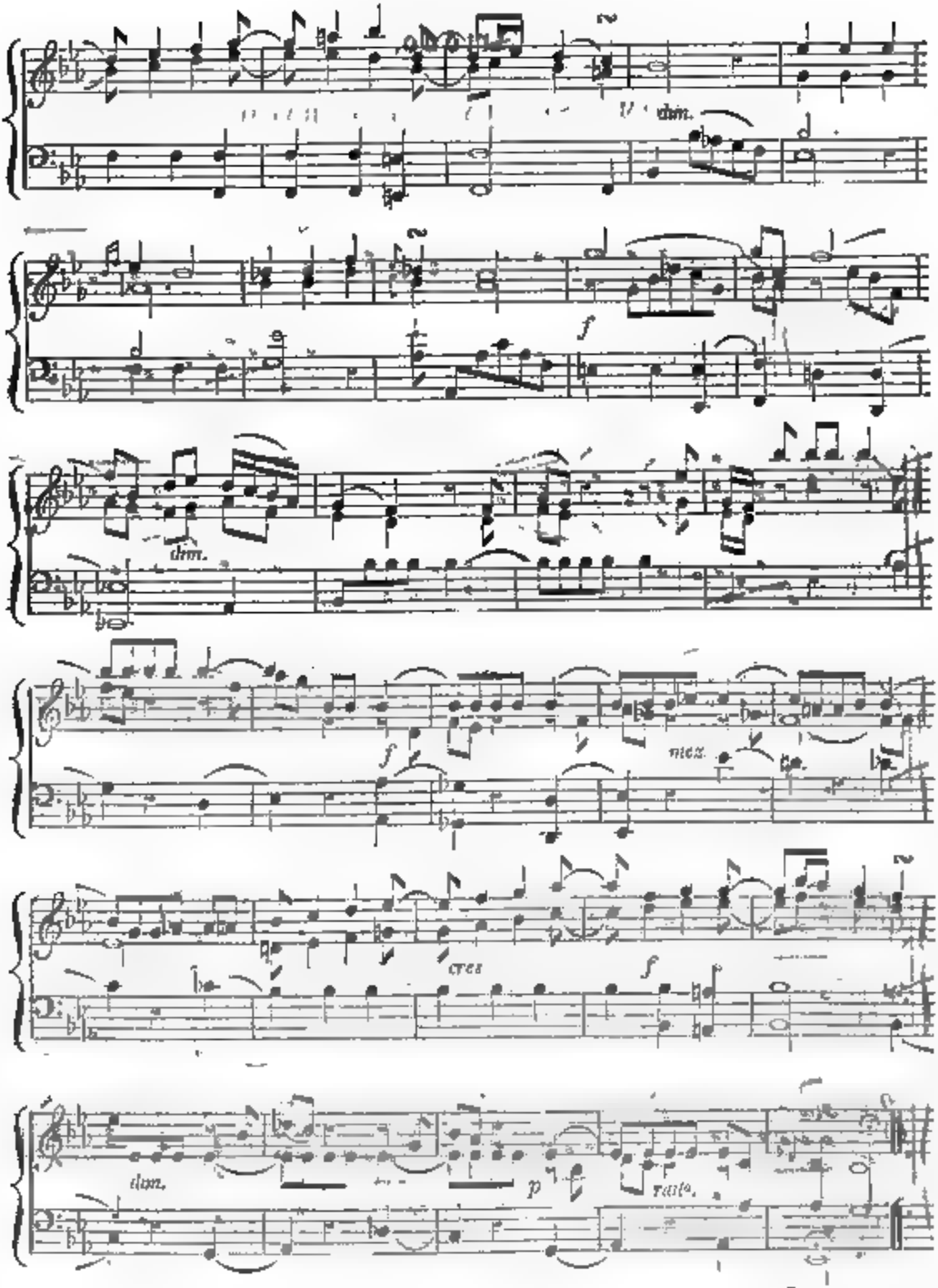

IN MODERATE TIME, AND WITH EXPRESSION.
I care not, for-tune, what you me de-
f
p
dy You can-not rob me of free na - ture's grace, You cannot shut the
windows of the sky, Through which Au - ro-ra shews her bright ning face,
tr
Through which Au ro-ra shews her bright ning face. You can not bar my
p
p


constant feet to trace The woods and lawns by liv-ing stream at eve, Let
form.
rall. ad lib.
tempo
health my nerves and fi-ner fi-bres brace, Of fan-cy, rea-son, vir-tue, nought
rit.rd
-can me be-reave, Nought can me be-reave Of fan-cy, rea-son, vir-tue, nought can
sf
fr
me be-reave.
Sym.
p f p f
p
rit.rd.

Arioso.

COMPOSED BY C. P. E. BACH.



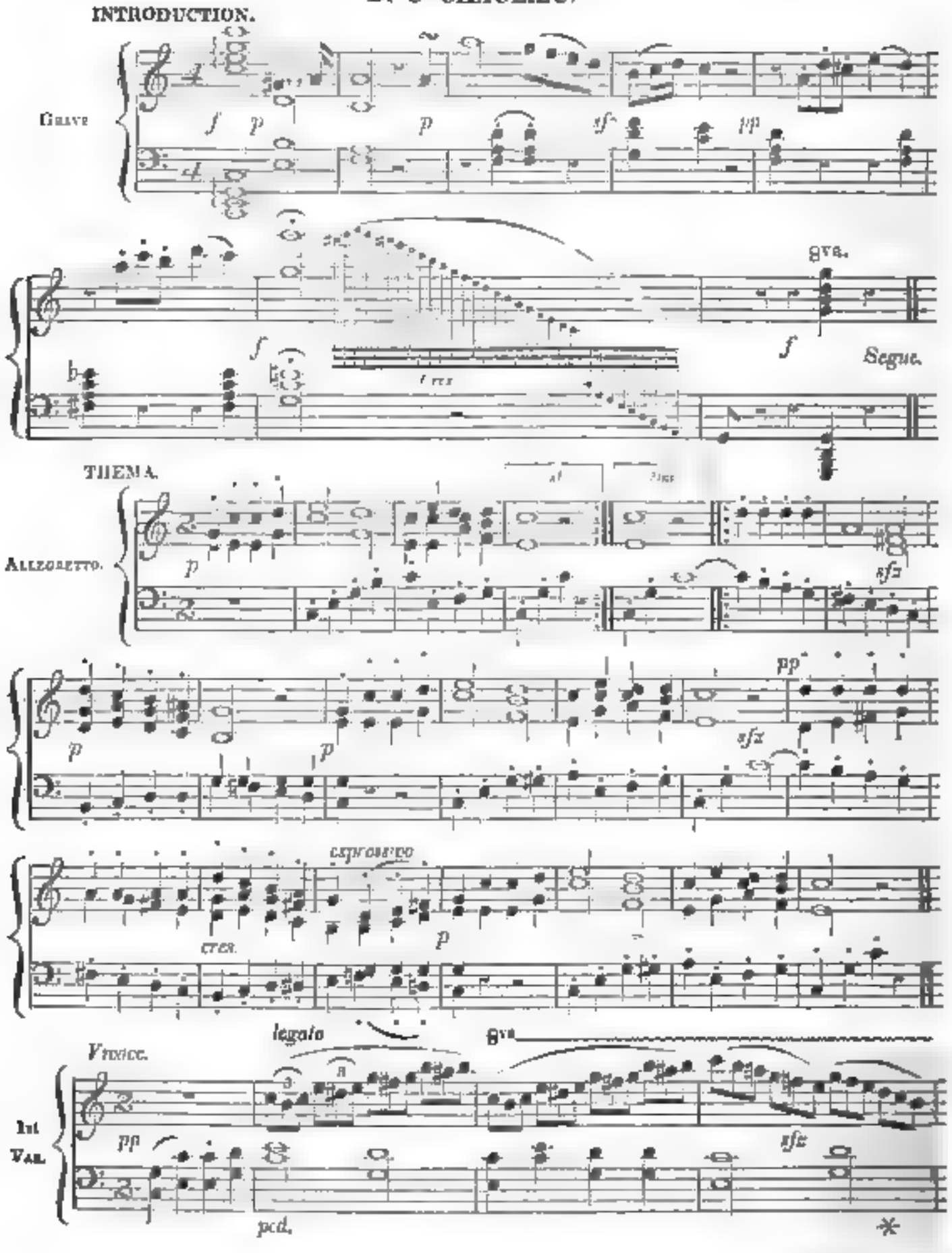

dim.
f
dim.
f
cres.
cres
f
dim.
p
rall.

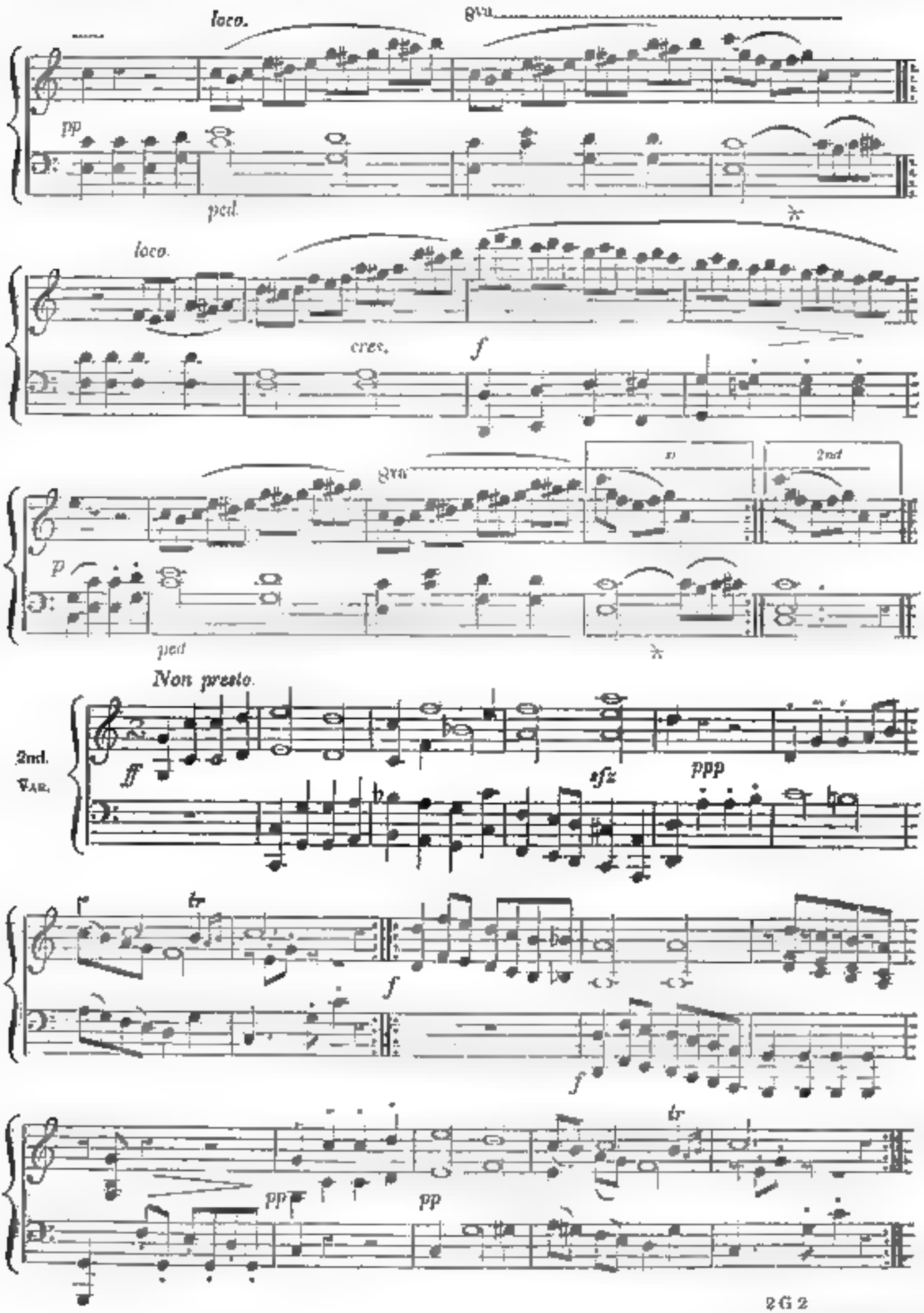
"AU CLAIR DE LA LUNE,"

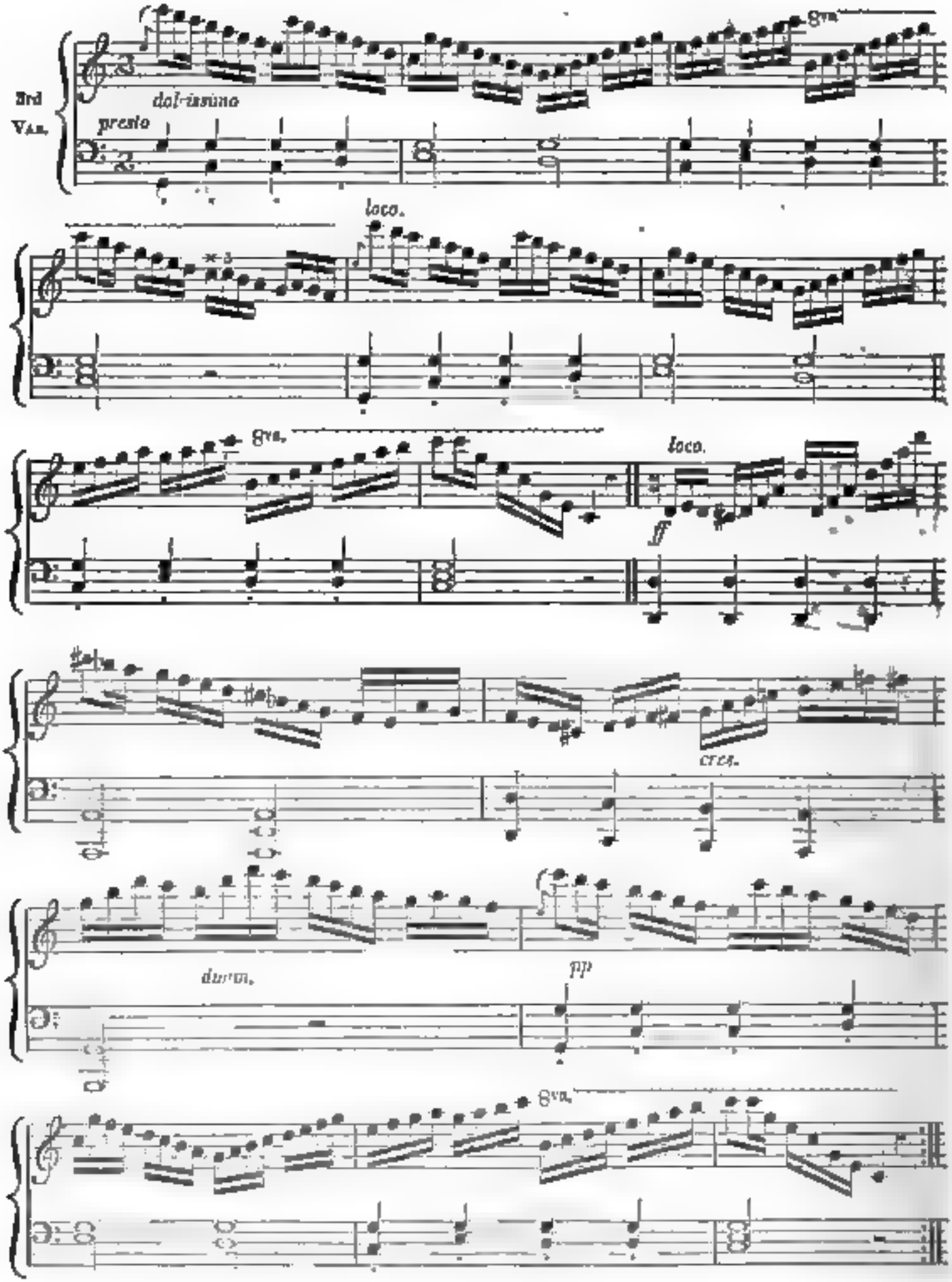
A DUET, COMPOSED BY BOIELDIEU,

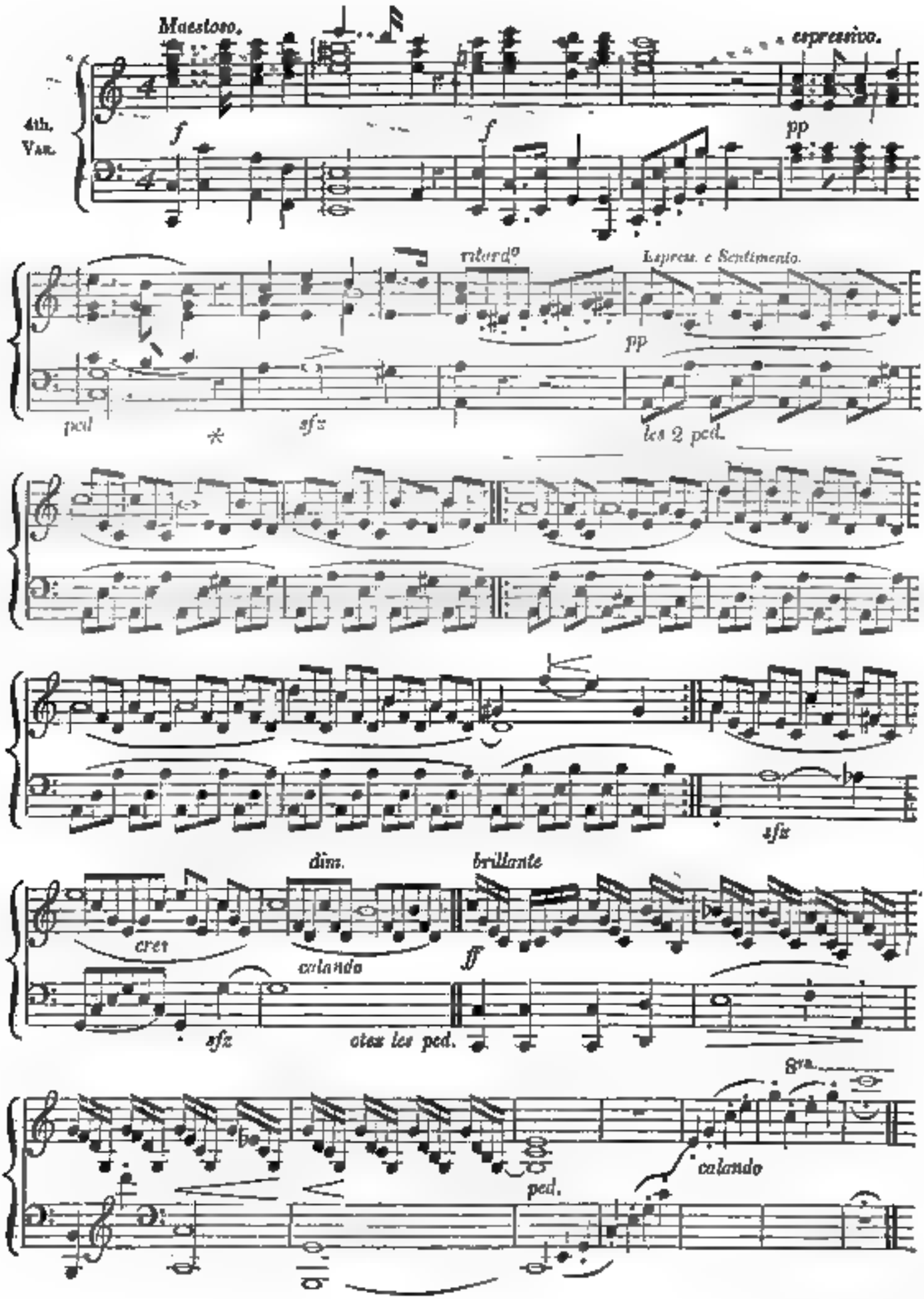
ARRANGED, WITH VARIATIONS FOR THE PIANO-FORTE,

By C CHAULIEU.




loco.
8va
pp
ped.
*
loco.
cres.
f
8va
1st
2nd
p
ped
*
Non presto.
2nd. VAR.
ff
sfz
ppp
tr
f
f
tr
pp
pp


3rd
Var.
dal-ssimo
presto
8va.
loco.
8va.
loco.
ff
cres.
dimin.
pp
8va.


Maestoso.
espressivo.
4th. Var.
f
f
pp
ritard°
Espress. e Sentimento.
pp
ped
*
sfz
les 2 ped.
sfz
dim.
brillante
cres
calando
ff
sfz
otez les ped.
8va
calando
ped.

Air,

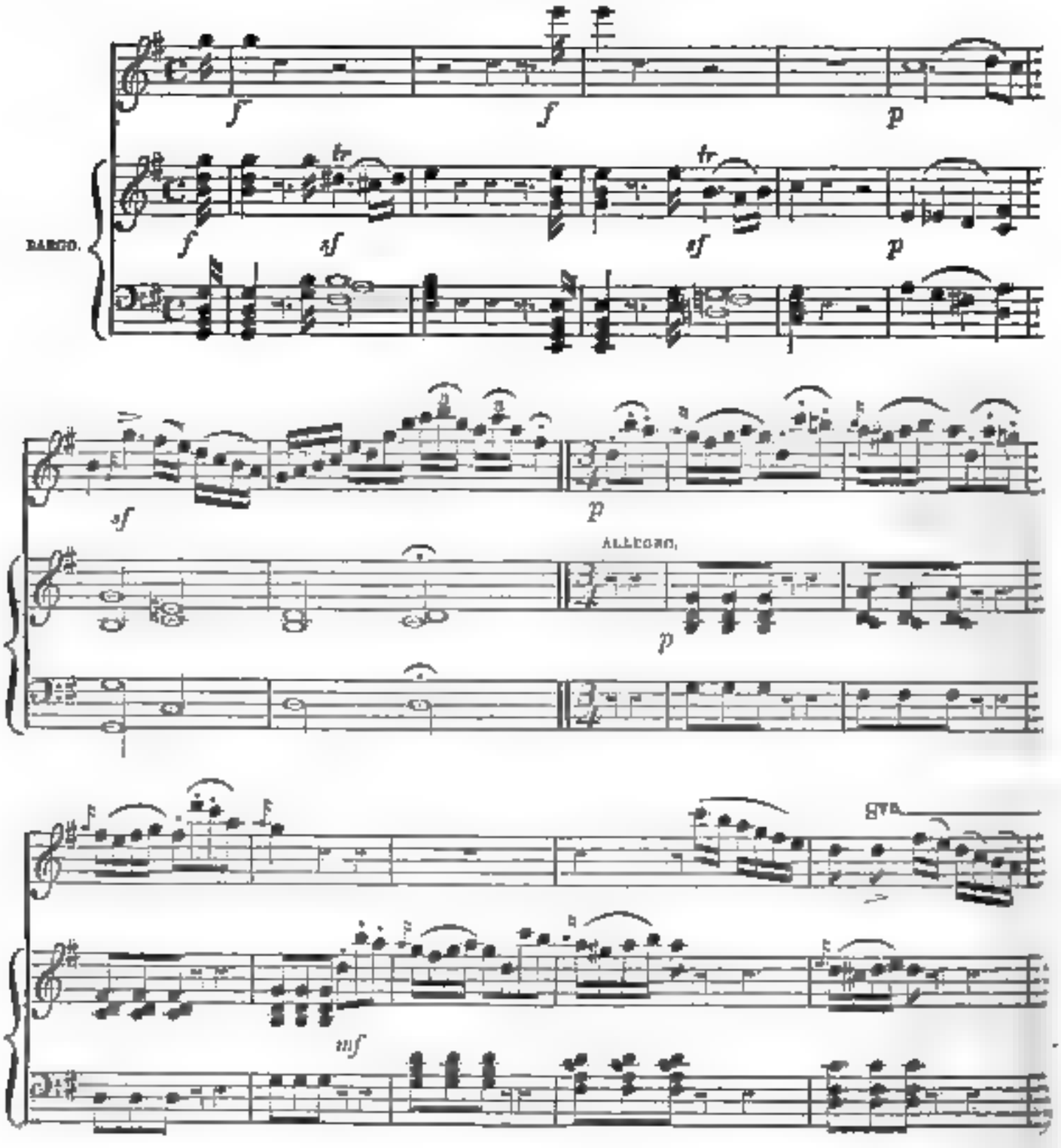
From L'ITALIANA IN ALGERI, by ROSSINI,

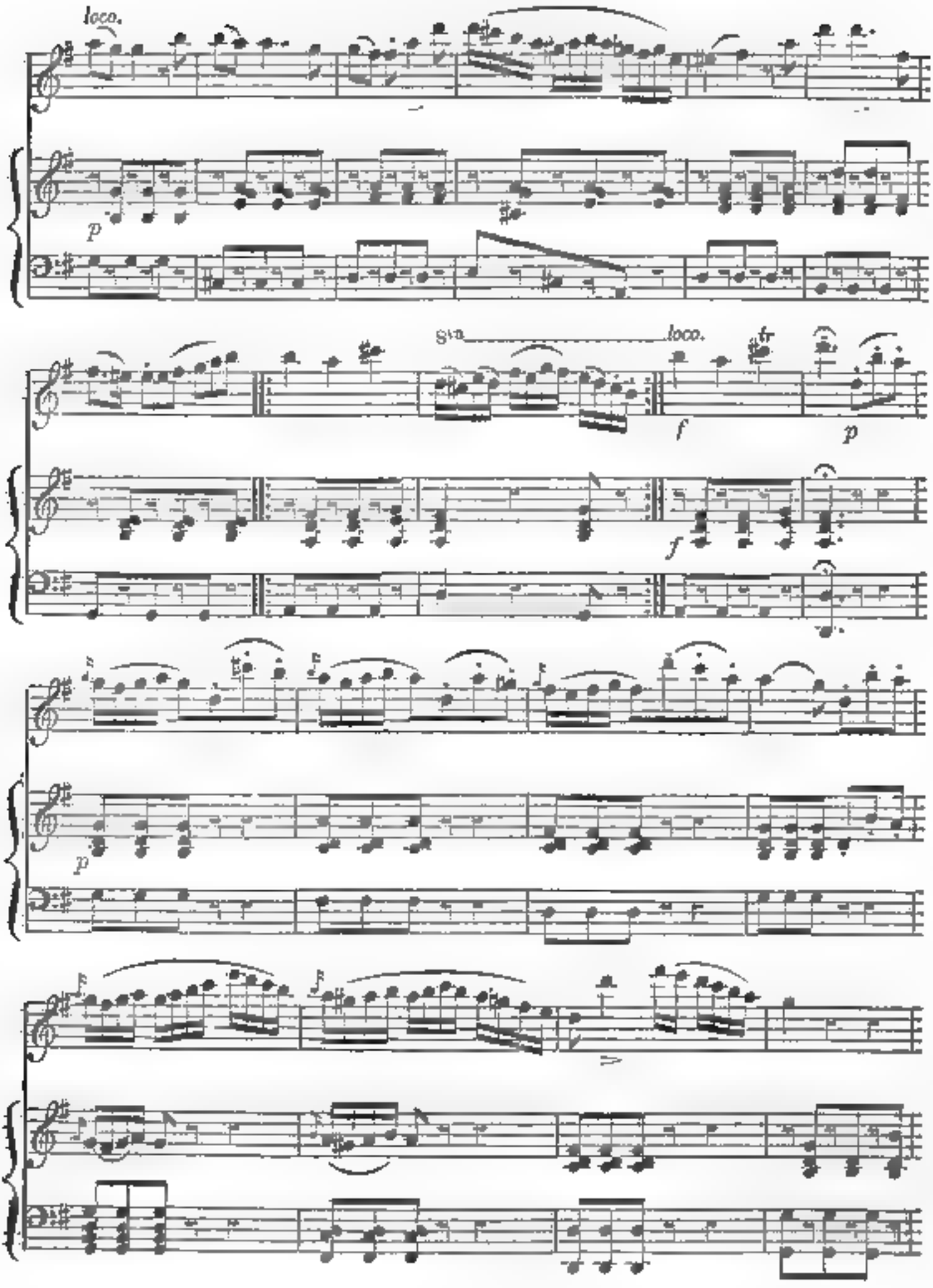
ARRANGED

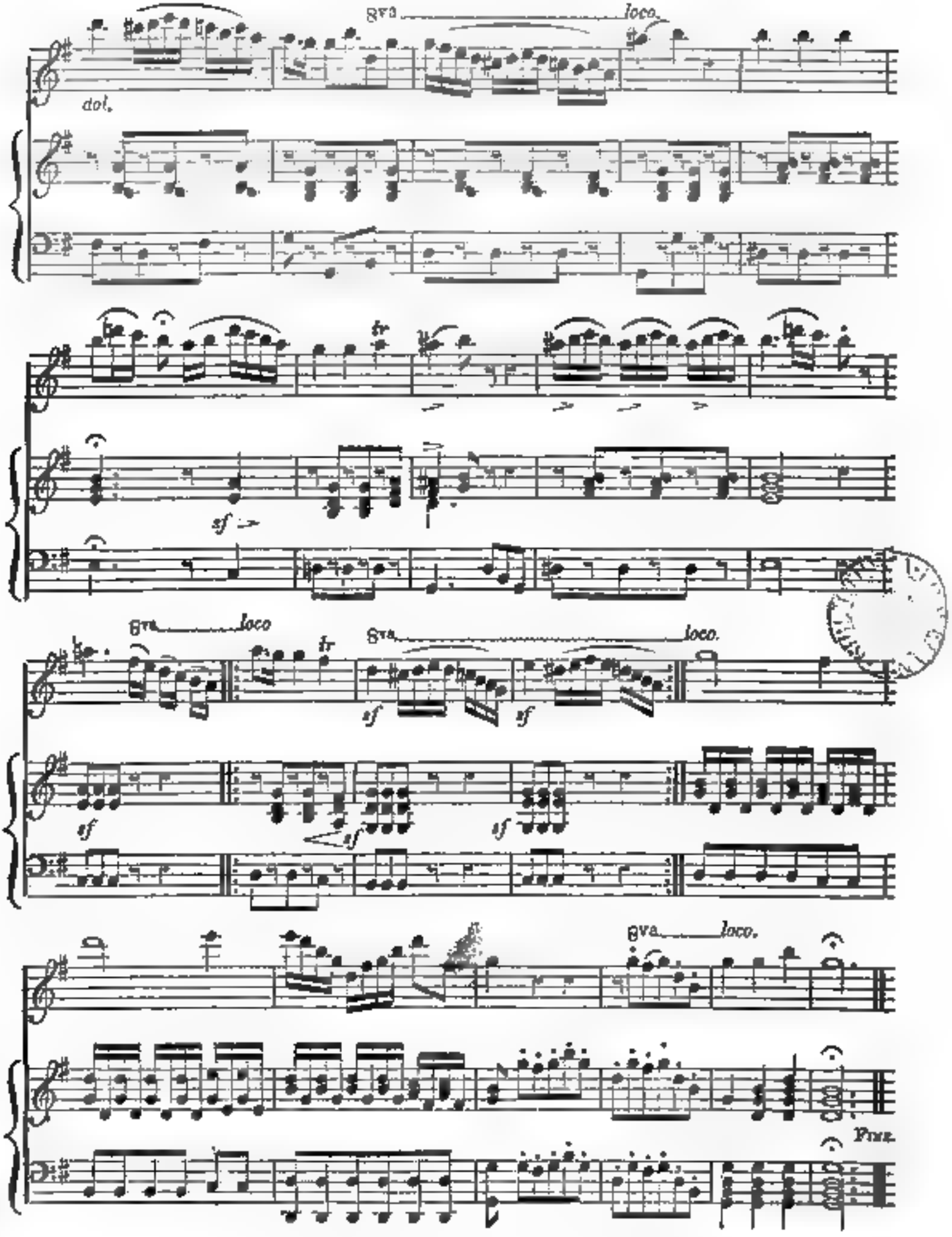
FOR THE FLUTE AND PIANO-FORTE,

By ANTONIO DIABELLI, (of Vienna)

(This is so arranged that it may also be played by three hands.)




loco.
p
8va
loco.
f
p
f
p
f
f


8va
loco.
dol.
tr
sf
8va
loco
tr
8va
loco.
sf
sf
sf
sf
sf
8va
loco.
Fine.

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